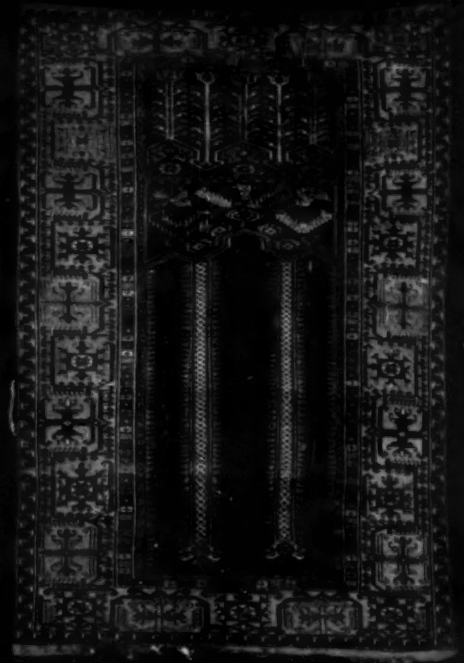
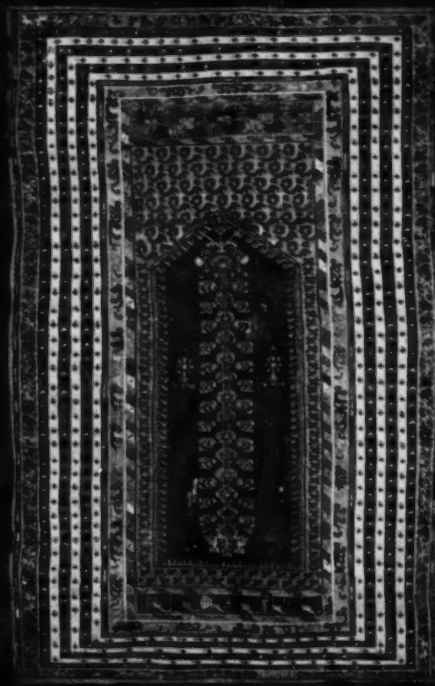


1958

NEW YORK

18

and Ladder





An attractive pair of Antique Chippendale Mahogany Single Chairs of nice quality.



A pair of attractive Antique Inlaid Sheraton Mahogany Sideboard Urns with their original fittings. Extreme height to top of finial 24 inches.



A very unusual and extremely elegant Antique Hepplewhite Mahogany Cellarette with under cupboard. It measures 18 inches wide, 18 inches deep and 30½ inches high.

## Antiques and Works of Art



A very attractive Antique Chippendale Mahogany Chest with dressing slide and original bookcase with shaped cornice. Width 38 inches, extreme height 7 feet 4 inches, depth of chest 20½ inches, depth of bookcase 12 inches.



A fine Antique Walnut Tallboy with dressing slide. Width 39 inches, height 5 feet 8 inches, depth 20½ inches.

## JOHN BELL of ABERDEEN

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

The one Comprehensive Collection  
of Quality Antiques in Scotland

**56-58 BRIDGE STREET, ABERDEEN**

Telephone : 24829

Telegrams and Cables : Antiques, Aberdeen

**also at Braemar**



A fine and elegant French 18th Century Poudreuse of Louis XV design in tulip wood with contemporary ormolu mounts. The centre flap lifts to reveal a looking glass and the side ones fold outwards forming an open top.

Width 33½ inches. Depth 19½ inches. Height 29½ inches.

Founded  
1668

**KEEBLE LTD**

Telephone  
MAYfair 5922

4, AUDLEY SQUARE, SOUTH AUDLEY STREET, W.1

Established decorators and furniture makers in the time of Charles II.

## Northern Antique Dealers' Fair

### EIGHTH NORTHERN

# Antique Dealers' Fair

### THE ROYAL HALL, HARROGATE

THURSDAY, 4th SEPTEMBER — THURSDAY, 11th SEPTEMBER, 1958

*Open at 11 a.m. followed by the official opening ceremony by the Rt. Hon. The EARL OF HALIFAX K.G., P.C., O.M., G.C.S.I., G.C.M.G., G.C.I.E., T.D., at 2.30 p.m. on Thursday, 4th September, 1958*

An important loan exhibit of early English silver and silver gilt from Northern houses of historic interest and notable private collections not normally available to public inspection will be on view.

All articles, with the exception of those on loan, are for sale, and those sold will be replaced daily by fresh items.

The Fair will be open each day from 11 a.m. until 7 p.m., except on Thursday the 4th and Tuesday the 9th, when the Fair will remain open until 9.30 p.m.

#### ADMISSION

FIRST DAY 5s. 0d.

OTHER DAYS 3s. 0d.



## H. M. SIDNEY

Antiques and Works of Art

SURTEES HOUSE, 41, SANDHILL,  
NEWCASTLE UPON TYNE, 1

TELEGRAPHIC ADDRESS

"ANTIQUES"

NEWCASTLE UPON TYNE

TELEPHONE

NEWCASTLE 2-2921

PRIVATE 81-2134

CLOSE 1 P.M. SATURDAY

Northern Antique Dealers' Fair

Royal Hall, Harrogate

Stand No. 9

FINE GOODS OF ALL PERIODS  
IN A 17TH CENTURY SETTING



Regency Sofa Table, in Rosewood.

Width 2 ft. 8 in., Depth 1 ft. 9 in., Height 2 ft. 6 in.





Queen Anne walnut 28 in. Knee Hole Chest.  
Lovely Colour, Original Fittings.

Fine William and Mary Walnut Games Table.  
30 in. Wide, Fine Faded Colour.



# QUINNEYS Limited

(WALTER NEEDHAM)

49-61 BRIDGE STREET ROW, CHESTER



*Cable Address :* 'Needinc' Chester *Telephone :* Chester 22836 and 23632

STAND No. 10, Northern Antique Dealers' Fair,  
HARROGATE, September 4th-11th inc.

# *Northern Antique Dealers' Fair*

## JOHN HILL

12, SAVILLE ROW  
NEWCASTLE UPON TYNE  
TEL. 26702

35, SADLER STREET  
DURHAM  
TEL. 4072



A mahogany and brass bound Wine Cooler, circa 1780.  
Chinese 'Famille Rose' Teapot.

Northern Antique Dealers' Fair Stand 8

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

## FINE OLD PRINTS

### ERNEST G. BARNARD

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

1, CROWN PLACE

HARROGATE

TEL.: HARROGATE 3190 and 5466

EXHIBITING AT  
NORTHERN ANTIQUE DEALERS'  
FAIR

STAND No. 11

## J. & W. TWEED

408 & 410 LEEDS ROAD  
BRADFORD, 3

Tel. 23223

EST. 1903

(Members of The British Antique Dealers' Association)



A Regency rosewood cabinet with wire trellis doors; 3 ft. 1 in.

Stand No. 4, Northern Antique Dealers' Fair,  
Royal Hall, Harrogate, Sept. 4-11

## FRANK R. SHAFTOE

Old English Furniture

17-18 REGENT PARADE, HARROGATE

Telephone 2151



STANDS 2 and 3

EIGHTH NORTHERN ANTIQUE  
DEALERS' FAIR  
ROYAL HALL, HARROGATE

*The three undermentioned auctioneers—  
working in association at Blenstock House  
—offer a really comprehensive service for  
the sale and valuation of antique and  
modern furniture, objets d'art and other  
useful and decorative items of all kinds.*

*Brochure, sample catalogues and entry form  
will be gladly sent on application.*

•

## PHILLIPS, SON & NEALE

(Established 1796)

for Furniture, Pictures, Books, Jewellery,  
Carpets, Photographic and Scientific  
Apparatus, etc.

•

## PUTTICK & SIMPSON

LTD.

(Established 1794)

for Ceramics, Violins and other Musical  
Instruments, Stamps, Silver and  
Plated Ware.

•

## GLENDINING & CO. LTD.

(Established 1900)

for Coins, Medals, Oriental Works of Art,  
Greek, Roman and Egyptian Antiquities.

•

*All now have their Salerooms and Offices at :*

## BLENSTOCK HOUSE

7, Blenheim St., New Bond St.,

London, W.1

MAYfair 2424 (8 lines)

*The Royal Borough of Kensington  
Antique Dealers' Association*



PRESENT THE SEVENTH

## KENSINGTON ANTIQUES FAIR

Patron: MRS. JOHN HAY WHITNEY

AT

## KENSINGTON TOWN HALL

*August 28th to September 11th*  
1958



Daily 11 a.m. to 8 p.m.  
(excluding Sunday)

**Admission 2/6      Season Ticket 10/-**

(Catalogue Free)



ALL EXHIBITS WILL BE FOR SALE

*Information :*

Chairman: WALTER BIRD, 112 Kensington Church St., W.8  
Bayswater 2987

*Kensington Antiques Fair*

**LEONARD OF LIVERPOOL**

*Antiques Silver Paintings*

*Do not fail to visit  
our stand  
as we have a fine  
selection of  
period furniture, porcelain,  
Leeds, Liverpool and  
other pottery*

STAND No. 33  
KENSINGTON ANTIQUES FAIR

69 BOLD STREET  
LIVERPOOL - - - 1

VALUATIONS

Telephone: ROYal 8462

**GORDON HAND & CO.**

Members of the British Antique Dealers' Association Ltd.

STANDS 17 and 24  
KENSINGTON ANTIQUES FAIR

*We have a large stock of not less  
than 10,000 ever-changing unusual  
antiques of character and interest.*

18 CHEPSTOW CORNER  
WESTBOURNE GROVE, W.2  
BAYSWATER 0322

**LEONARD SPERO**

RENAISSANCE AND BAROQUE



Kensington Antiques Fair, Stand No. 44

188 WALTON STREET  
LONDON, S.W.3

TELEPHONE KENSINGTON 0787

**Antiques and Works of Art  
Vera Bird**

174a Kensington Church Street, London, W.8

*Situated at Junction of Kensington Church Street and Kensington Mall*

Tel : BAYswater 2988

TRADE BUYERS WELCOME

Kensington Antiques Fair, Stand No. 7

**Walter Bird**

Antiques  
and Fine Arts



Chandeliers  
a Speciality

112 Kensington Church Street,  
London, W.8

Tel : BAYswater 2987

Kensington Antiques Fair, Stand No. 6



*Kensington Antiques Fair*

**Number Three Limited**

**3 SHEPHERD MARKET, LONDON, W.1**

Tel.: GROsvener 8523

Kensington Antiques Fair STAND No. 8

**ANTIQUES FINE ARTS & COLLECTORS' PIECES**



Longton Hall Bowl and three Dr. Wall Sauceboats. Circa 1750 to 1780.

**MOVING IN OCTOBER TO**

**8 MARKET STREET, LEWES, SUSSEX TEL: LEWES 534**

*Paul Frank Ltd.*

**26, Gloucester Road, S.W.7**

Telephone: KNIGHTSBRIDGE 0865

(Palace Gate end)



Our Stand at last year's Fair.

**OLD ENGLISH  
FURNITURE**

**KENSINGTON  
ANTIQUES FAIR  
STAND 10**

## WILLIAM GREEN

July 28th — Aug. 16th

## LESLIE CANDAPPA AUBREY WILLIAMS

Aug. 18th — Sept. 6th

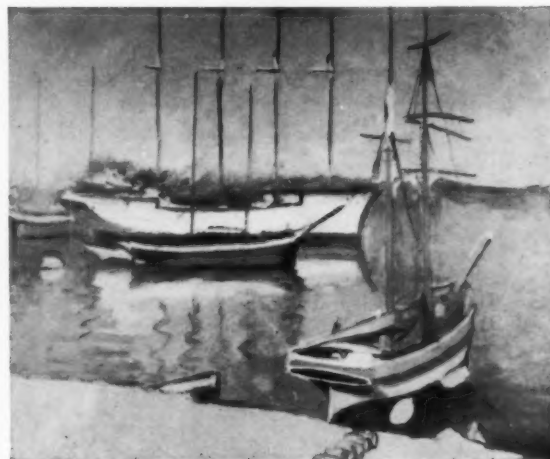
NEW VISION CENTRE GALLERY

4 SEYMOUR PLACE, MARBLE ARCH, LONDON, W.1

11 a.m. - 6 p.m. daily inc. Sats.

*Selection of 30 paintings by*  
**ALBERT MARQUET** (1875-1947)  
and **JEAN PUY** (1876—)

**August**



*Voiliers*

Oil on Canvas 23½ x 28½ in.  
Painted Circa 1919

A. MARQUET

**Also Works by**  
PICASSO - DERAINE - VLAMINCK - DUFY  
KISLING - MARCHAND, etc.

### THE CRANE KALMAN GALLERY

178 BROMPTON ROAD, LONDON SW3 KNI 7566  
(also at: 35 South King Street, Manchester 2)

## ARTISTS OF FAME AND PROMISE

THE WELL-KNOWN ANNUAL  
EXHIBITION

PART 1. *July 9th to Aug. 7th*

PART 2. *Aug. 20th to Sept. 20th*

## THE LEICESTER GALLERIES

Leicester Square, London      Whi 3375

## HENRY SPENCER & SONS

Eric C. Spencer, M.B.E., M.A.(Cantab), F.R.I.C.S., F.A.I.  
Rupert W. Spencer, M.A.(Cantab), F.A.I.  
H. Michael Spencer, A.R.I.C.S., A.A.I.  
L. M. Seymour, W. E. Peck, F.A.I.

of RETFORD, Nottinghamshire

## SALES BY AUCTION

*of the Contents of Mansions and Country Houses*  
*Sales of Landed Estates and Properties*

**20, The Square, RETFORD, Notts.**

Telephone : 531-2 (two lines)

**9, Norfolk Row, SHEFFIELD**

Telephone : 25206 (two lines)

**91, Bridge Street, WORKSOP, Notts.**

Telephone : 3347-8

**VALUATIONS FOR ALL PURPOSES**



E. DEGAS

BRONZE

## O'HANA GALLERY

*1958 Exhibition of*  
**MODERN FRENCH MASTERS**  
**1850 — 1950**

13 CARLOS PLACE, GROSVENOR SQ., W.1

Grosvenor 1562

Daily 10—6

Saturdays 10—1

*Specialists in Early English and Irish Glass*



A rare and attractive pair of early English mallet shaped miniature decanters, engraved with "Port" and "White Wine" labels. Circa 1750. Ht. 6 in.

A fine Georgian goblet, decorated with thistle and rosebud engraving with initials M.B. and flute cutting. Circa 1800. Ht. 7 in., dia. 6½ in.

## CECIL DAVIS LIMITED

**3 GROSVENOR STREET, NEW BOND STREET, LONDON, W.1**

Telephone : Grosvenor 3130

(Member of the British Antique Dealers' Association)

Cables : Crystal Dav London, W. Union

## CATAN

*Specialists in European Carpets*

AUBUSSON SAVONNERIE  
NEEDLEWORK



18th century Bessarabian carpet, apricot background, with floral decoration and nigger brown border.

129 Champs Elysées, Paris Balzac 41-71

## ARDITTI & MAYORCAS

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

ANTIQUE TEXTILES

NEEDLEWORK

TAPESTRIES

CHURCH VESTMENTS

38 Jermyn St., St. James's, S.W.1

MAYFAIR 4195



RESTORATION  
and CONSERVATION  
of the Antique, Oriental and Occidental

*A few examples of work undertaken*  
BRONZES, CERAMICS, ENAMELS,  
IVORIES, JADES, MARBLES, BUHL,  
TORTOISE-SHELL, MOTHER-OF-  
PEARL, SNUFFS, ORMOLU, OBJETS  
D'ART, FURNITURE, ETC.

Restorers to the Leading Museums

**G. GARBE**

(Please note new address)

23 CHARLOTTE STREET,  
LONDON, W.1 Mus 1268

FOUNDED 1770



## WOODWORM

Eradicate the dangerous pests

with ONE application of

**WYKAMOL**

Write for free literature on woodworm and dry rot to:

**RICHARDSON & STARLING LTD.**

The Timber Decay Advice Bureau

Dept. A, 6, Southampton Place, W.C.1. Head Office: Hyde St., Winchester

MRS. MANLEY

24 Chiltern Street, Baker Street, W.1

(Welbeck 8031)

*Has a superb and unusual selection of*

**NETSUKE - IVORIES - JADES**

etc.

*For sale at reasonable prices*

THE WORLD'S GREATEST BOOKSHOP

**FOYLES**  
• FOR BOOKS •

FAMED CENTRE FOR BOOKS ON ART

‘That’s what I call quick service—I telephoned Foyles at 10 a.m. and the book (although it was out-of-print) reached me by the next morning’s post.’

— A Customer’s Letter.

QUICK, EFFICIENT POSTAL SERVICE

119-125 CHARING CROSS RD. LONDON WC2

Gerrard 5660 (20 lines) ★ Open 9-6 (Mon. & Thur, 9-7)  
Nearest Station: Tottenham Court Road



## DRAWINGS

ENGLISH and CONTINENTAL SCHOOLS  
XVIth—XIXth CENTURIES



J. L. FORAIN  
Study of a young girl.  
Indian ink, drawn with the brush.  
*Verso*, a sheet of Studies. 13 in. x 10½ in. Coll. VOLLARD.

**YVONNE FFRENCH**  
7 ST. GEORGE'S COURT, LONDON, S.W.7

Tel: KNightsbridge 6880

*View by appointment only*

## WILLIAM YOUNG

ANTIQUES AND FINE ART  
1 BELMONT STREET  
ABERDEEN, SCOTLAND

ESTABLISHED 1887

TELEPHONE: 20739. CABLES & TELEGRAMS: DECOR, ABERDEEN



A very attractive  
17th century  
tapestry of  
good colour.

Sizes:  
5 ft. 9 in.  
x 4 ft. 8 in.

Glasgow Address:  
276 WOODLANDS ROAD  
(WES 4832)

Edinburgh Address:  
515 LAWNMARKET  
(CAL 7617)

## ODILON REDON

MASTER OF BLACK AND WHITE



### EXHIBITION

5th to 15th SEPTEMBER

**STEPHEN HIGGINS**

29 FAUBOURG ST-HONORÉ (Third Floor)

PARIS VIII

TEL.: ANJOU 29-10

TELEGRAMS: PORTFOLIO, PARIS

## W. F. GREENWOOD

and Sons Limited



*Old English  
Furniture,  
Pottery,  
Porcelain  
and Silver*

Rare Chelsea Cupid  
Circa 1758

also  
3 Crown Place  
Harrogate  
Tel: 4467

37 STONEGATE  
YORK

Tel: 23864

Est. 1829  
Members  
B.A.D.A. Ltd.

## JOHN R. FREEMAN & CO.

*Technical, Art and Commercial  
Photographers*

HARLEYSON HOUSE, 74, NEWMAN STREET,  
LONDON, W.1.

*Colour Specialists*

*Every Branch of Photography undertaken  
in London and the provinces*

Telephones: Museum 4537 Beckenham 7429

## CRAWFORDS

SOUTHAMPTON HOUSE,  
317 HIGH HOLBORN, W.C.1

offer

ANTIQUES/FINE ARTS. Business situated in the Kensington area. Established for 20 years and enjoying a really first class trade. Beautiful 2 bed-roomed accommodation above. Any investigation invited and full tuition given by owner.  
(Member B.A.D.A. Ltd.) £3,750. S.A.V.

Telephone: CHA 9209/9200

## Stewart Acton & Sons (BRIGHTON) LTD.

(Members of the British Antique Dealers' Association Ltd.)



*Genuine Antiques*

PERIOD FURNITURE,  
PORCELAIN, GLASS, PICTURES,  
Etc.

TRADE SPECIALLY INVITED

12, Prince Albert Street, Brighton, 1

Telephone: BRIGHTON 25619

Specialist in Antique  
TAPESTRIES EMBROIDERIES  
SILK BROCADES VELVETS  
NEEDLEWORK

E. B. SOUHAMI

6c, PRINCES ARCADE, PICCADILLY,  
LONDON, S.W.1

Regent 7196

## WANTED

### LIBRAIRIE FRANÇAISE, R. G. BOULTON

17, Gillingham Street, London, S.W.1

Victoria 1583

Complete French library or books relating to France.

### BOX No. 80

"Apollo" Magazine, 10, Vigo Street, London, W.1

Young man, twenty. Public school, fluent French, desires position in business dealing in Antique Furniture, Paintings or Porcelain. Good references.

### KEN WEBSTER

17a, Lambolte Road, London, N.W.3

Swiss Cottage 3250

Wants New Zealand, Pacific and African carvings, idols, etc. Also books, papers, pictures, on early N.Z. and Australia.

### BOX No. 51

"Apollo" Magazine, 10, Vigo Street, London, W.1

Old Master Drawings. Fine examples of all schools before 1800.

Cost in WANTED column is: Name and address or Box No. 10s. 6d. plus 6s. a line—minimum, two lines. Box No. 2/- postage extra.

### FOR SALE

Old Hall, Iden, Rye, Sussex

Pictures and Porcelain, 18th to 20th centuries. Write for illustrated lists of paintings, drawings, porcelain. Saturdays 9-5.0 p.m. or by appointment.

## W.R. Harvey & Co. (Antiques) Ltd.

Exporters of

English and French Furniture and Objets d'Art  
invite you to mail your enquiries or visit their showrooms.

69 CHALK FARM ROAD, LONDON, N.W.1

Cables Anticharco London

Telephone GULtver 1504

PADDINGTON 3051

MONTAGUE MARCUSSEN, LTD.

98, CRAWFORD STREET  
W.1

SOUTHSEA

Portsmouth 5035

## A. R. Challis, Ltd.

Period Furniture, China, Silver, Bric-à-Brac

95/97 PALMERSTON ROAD, SOUTHSEA

and at 19 SWALLOW ST., PICCADILLY, LONDON, W.1. REG. 8389

## ROMA LIMITED Period Decorators

24, BEAUCHAMP PLACE, BROMPTON ROAD, S.W.3  
KENSington 5839 Established 36 years

Period Fabrics for Curtains and Upholstery.

Sofas and chairs suitable for period rooms.

## Visit The Old House,

HIGH STREET, SEAFORD

Sixteen Showrooms of particular interest to Buyers of Antiques  
Trade enquiries welcomed

Phone: Seaford, Sussex 2091

Shippers and Removers



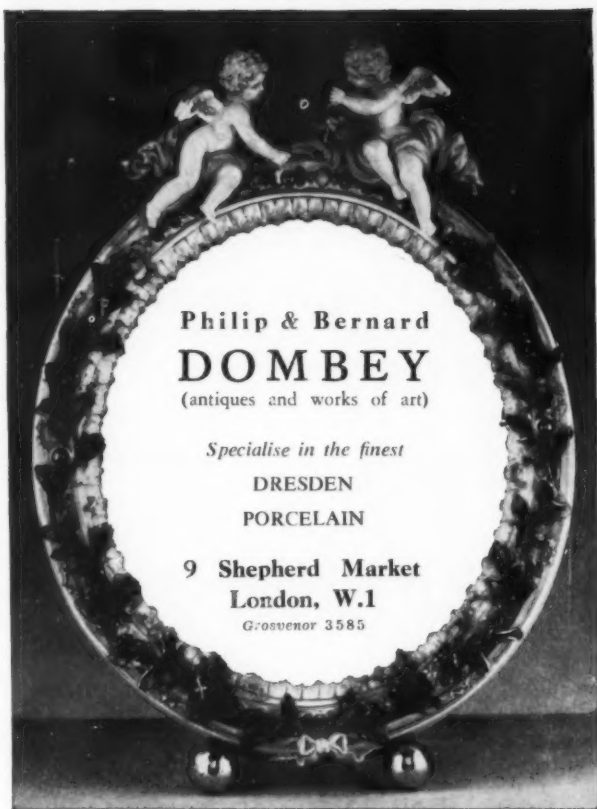
## The Quarter Jack Antiques Ltd.

(Member B.A.D.A., Ltd.)

6 Cook Row, Wimborne, Dorset Phone 204

Road A31 and ten miles from Bournemouth

ANTIQUE FURNITURE, GLASS, PORCELAIN  
SPECIALISTS IN OLD HORSE BRASSES



## CHANGE OF ADDRESS

# Fortunate Finds

(LILLIAN M. DEW)

*From*

~~156 BROMPTON ROAD~~  
~~150 BROMPTON ROAD~~

*To*

**9A THURLOE PLACE**  
**BROMPTON ROAD, S.W.7**

*Old English Furniture*  
*English & Continental*  
*Porcelain*

Telephone unchanged Kensington 8305

## ROGERS CHAPMAN & THOMAS

125 Gloucester Road, S.W.7

### VALUATIONS

of

ANTIQUE AND MODERN FURNITURE,  
SILVER, PORCELAIN, CARPETS, PICTURES,  
JEWELLERY, ETC.

*for all purposes*

### AUCTION SALES

CONDUCTED IN TOWN OR COUNTRY

Telephone: FREmantle 2364



news from **J**

Japanese paper lamp

White : collapsible  
Diameter 16"; Height 21"  
35/- Post & packing 5/-

Japanese grass matting  
36" wide. 10/6d. per yard

Japanese grasspaper  
available in 15 colours.  
£4 to £5.10.0 per roll  
of 8 sq. yds.

**A**  
**P**  
**A**  
**N**

**Special  
discount  
to  
Decorators**

**Primavera**

149 SLOANE STREET SW1

# APOLLO

EDITOR: W. R. JEUDWINE

## *The Magazine of the Arts for Connoisseurs and Collectors*

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden

Five Shillings  
Annual Subscription £4 4 0  
Volume LXVIII. No. 402

### CONTENTS

\$1  
Annual Subscription \$16  
August 1958

	PAGE
Current Shows and Comments. By HORACE SHIPP ... ..	33
The Influence of English Design on American Furniture—II. The Late XVIIth and Early XVIIIth Century. By LYDIA POWEL ... ..	35
Paintings from the Robinson Collection ... ..	39
Japanese Netsuke. Some Classified Groups—II. By ANNE HULL GRUNDY ...	44
The Passmore Gift. Some Outstanding Pieces of English Ceramics. By HUGH TAIT	49
Byzantine Masterpieces at Edinburgh ... ..	52
Northern Antique Dealers' Fair ... ..	54
Kensington Antiques Fair ... ..	56
Notes from Paris and London. By JEAN YVES MOCK ... ..	58
News and Views from New York. By MARVIN D. SCHWARTZ ... ..	60
Ceramic Causerie. By GEOFFREY WILLS ... ..	62
The Japanese Exhibition ... ..	63

### ON COVER

Old Rug from Anatolia    Antique Kulah Prayer Rug    Antique Ladik Prayer Rug

*In the possession of the House of Perez, 162-168 Brompton Road, London, S.W.3.*

The House of Perez are exhibiting at the Delft Fair.

*The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10 Vigo St., London, W.1.*

10 VIGO STREET, REGENT STREET, LONDON, W.1

Telephone: Regent 1084-5

Paris Agent :  
Société Nationale de Publicité,  
11, Boulevard des Italiens.



IN THE PRINSENHOF MUSEUM  
DELFT HOLLAND



**THE TENTH  
ART AND ANTIQUE DEALERS' FAIR**

will be held from

**AUGUST 21st — SEPTEMBER 9th, 1958**

*Write for free Brochure to the Secretary, Amaliastraat 15, The Hague, Holland*

**DUITS**  
LTD

*Finest examples of 17th century Dutch Masters*

---

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

*Telephone : Whitehall 7440*

Valuations for Insurance and Probate undertaken



By Appointment  
to H.M. Queen Elizabeth  
the Queen Mother



By Appointment  
to Her Majesty  
Queen Elizabeth II

*Wartski*

LTD

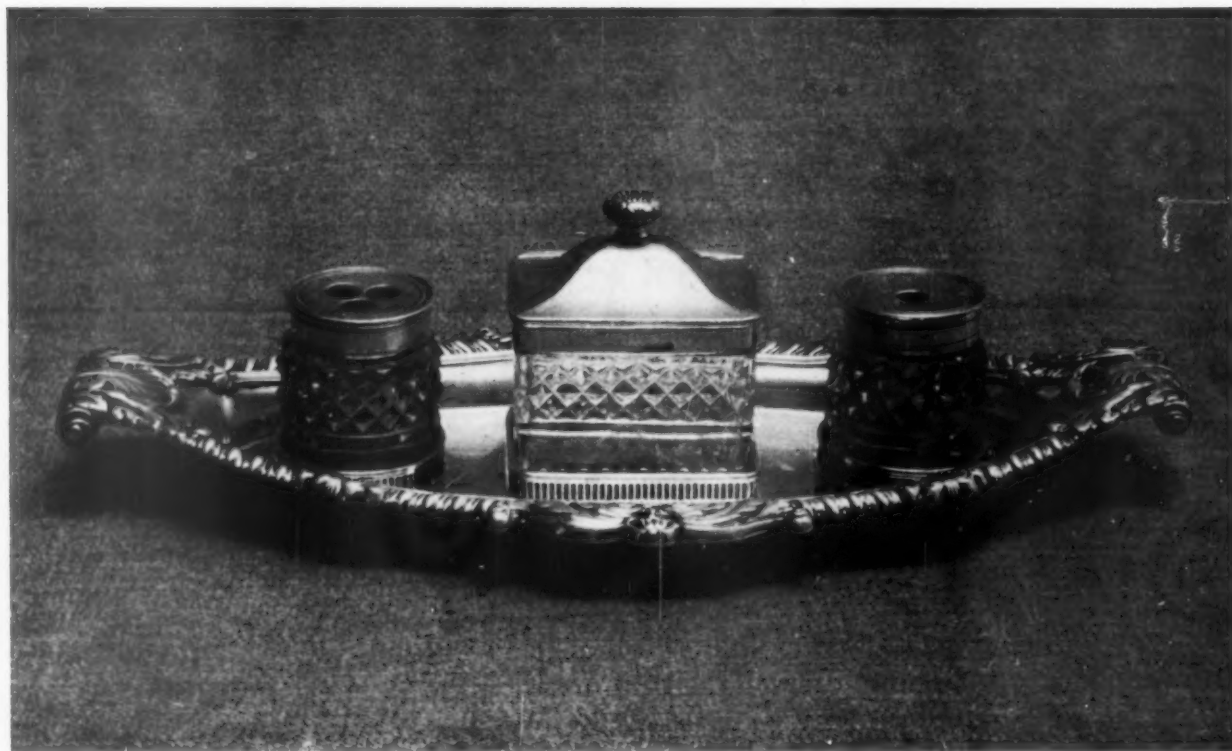
33 & 93 MOSTYN STREET, LLANDUDNO

*and at*

138 REGENT STREET, LONDON, W.1



By Appointment  
to Her Late Majesty  
Queen Mary



BY PAUL STORR

LONDON 1813

DEALERS IN FINE ANTIQUE SILVER, JEWELS AND OBJETS D'ART

xvi

# CURRENT SHOWS AND COMMENTS

## THE RELIGIOUS THEME

By HORACE SHIPP

IN setting the subject of The Religious Theme for the artists invited to contribute to their exhibition this year at the Tate Gallery the Contemporary Art Society issued a real challenge. One would have said that whatever contemporary art is, "religious" is almost the last word to be applied to it. As Eric Gill—that profoundly committed artist—pointed out: the art of any age inevitably reflects the fundamental preoccupations of that age, and ours builds department stores, office blocks, and atomic power stations instead of cathedrals, and decorates Espresso Bars but not altars. Our most consistent and accepted religious painter, Stanley Spencer, is an artist in search of a consecrated wall to paint. Our greatest religious sculptor, Jacob Epstein, sees his work bartered to make a sideshow for the holiday crowds at Blackpool. Graham Sutherland, it is true, has been given the opportunity at the new Coventry Cathedral. As it happens none of these are included in the Tate Exhibition. They were probably invited, and equally probably they were too busy to accept.

By coincidence the religious theme is expressed in all its sublimity in that other exhibition in London at this time: the magnificent showing of "Art Treasures from Japan" organised by The Arts Council at the Victoria and Albert Museum. For the greatest of these beautiful things are examples of Buddhist paintings and sculptures from the classic ages, or echoes of Taoism in the Zen philosophy of *Ch'an* during the XIVth and XVth centuries. They belong to the ages of faith when Buddhist art spoke a universal language in the East as Christian art did in the West. Our difficulty in achieving a wholehearted appreciation is fundamentally the same as with our own mediaeval Christian art, but more recognisably so. For whereas when we are looking at Christian painting or sculpture we are usually familiar at least with the story or persons depicted, the spiritual significance is no longer evoked. Spirituality is overshadowed by humanism which for several centuries and in various disguises has been our religion. We fall back, therefore, on the purely aesthetic appeal. The manner of expressing the religious theme has become the supreme interest; the matter has historical and literary intellectual appeal rather than truly spiritual. For one thing the altarpieces have left their altars, the saints their cathedral niches: one does not worship in an art gallery nor pray in a museum. In the instance of the Buddhist art of the East this adverse condition also applies; and when these works of religious art are shown to us the unfamiliar adds yet another veil between the onlooker and fundamental understanding. The catalogue introduction—excellent as it is—inevitably pours out a spate of unfamiliar names, terms, ideas, symbols. Some concentration enables the uninitiated



The Bodhisattva Fugen Emmvó. Artist Unknown. XIIth century.  
(Detail of Hanging Scroll)

From the Exhibition "Art Treasures from Japan" at the Victoria and Albert Museum.

to build up an outline of the background in history, in myth, and in meaning, and to begin to envisage the exotic social conditions for which these things were created. But let us have no illusion that we are making real contact. As objects of pure art, however, they speak a language which we can understand; indeed, can hardly fail to understand. For they are unmistakably beautiful. The rhythm of the line; the harmony and subtlety of the colours; the economy of method which brings everything back to essentials of expressiveness; the pattern: these basic qualities of great art seem never to fail the Eastern craftsman. They are more definite than in Western art because naturalism and the cult of representation were not the Eastern ideal. Symbols and presentation rather than appearance and representation were the language of the East. Behind this Japanese art were the canons which gave Chinese art its tremendous potency, particularly that basic canon of Rhythmic Vitality which yields both life and order. This Japanese art has its own characteristic and is not simply an echo of the Chinese; but it has its roots



Yarmouth Jetty. By John Crome. 17 in. by 22½ in.

"Crome and Cotman" Exhibition at Agnew's.

in the ancient art of the mainland. The hanging scroll depicting the Bodhisattva Fugen Emmyō shows the exquisite rhythmic and decorative surface quality of this period when first the Japanese moved away from the T'ang painting of China, an amalgam of the two national styles. The painting (illustrated on page 63) of the rapids of the Hotsu River, made by Maruyama Okyo in 1795, nearly seven centuries later, still links with the "earth and water" painting of Chinese landscape though by this time its mystic significance as the prehistoric symbols of Yang and Yin will have been lost.

This splendid exhibition at South Kensington, and the, as it were, supporting one of Japanese Decorative Art at the British Museum give us an opportunity to become a little wiser on this Far Eastern art, in its noblest aspects. Hitherto we have tended too naively to overstress the importance of the popular art of the woodcut and its Okiyo-e genre "scenes of transient life"—a revealing phrase. Alas, in the East as in the West, the religious motive has disappeared.

#### THE RELIGIOUS THEME IN THE WEST

When we turn to the Contemporary Art Society Exhibition at the Tate Gallery we find that the religious motive in its deeper spiritual sense runs equally thin even in a show avowedly devoted to it. The few outstanding religious artists, as I have said, are not contributing. Some artists, with commendable honesty, felt that they could not pretend to express something which had no fundamental meaning to them. This is as it should be, for the religious theme should at least command respect. The Society should have reserved the right to reject pictures which obviously had absolutely nothing to do with its set subject. What, for example, is the typically ugly and ordinary *Mother and Child* of John Bratby doing here, except that John Bratby is ubiquitous these days? Equally Vanessa Bell's *Virgin and Child* was clearly nothing to do with the Virgin and Child. One began almost mechanically to divide the pictures into those which were designed to the theme, either before or in response to the Society's invitation, and those which were hastily—sometimes cleverly, sometimes amusingly, sometimes ludicrously—given a religious title. Some of these were delightfully ingenious: Patrick Heron's latest style spectrum painting as *Lux Eterna*; Hamilton Fraser's *Feet of the Immaculate Conception*: "*Dominus possedit me . . .*" (nothing like a little Latin to give

ecclesiastical atmosphere); Bryan Wynter's *The Wilderness*. Jack Smith didn't even bother about this slight subterfuge: he evidently just took the first painting which came to hand, dubbed it *A Religious Painting*, and there you were. Peter Coker sent a *Still Life, Fish and Bread*, in the vague knowledge that these essential comestibles were mentioned somewhere in the Scriptures. One of the Unknown Political Prisoners turned up as *Samson with the Gates of Gaza*; and Robert Adams sent in a pleasing enough abstract as *Mystical Form*, a title ably combining description and evasion.

If all this—what Stephen Potter might term "Gamesmanship" added a little gaiety to the exhibition without evoking the spirit of the numinous, it is not to say that the exhibition itself considered as a showing of contemporary art was not good and exciting. Many of the works, figurative and abstract, were aesthetically satisfying, and it is arguable that any stirring of the spirit by a work of art is really religious. In that respect the Jack Smith I have mentioned, a large circle of white paint in heavy impasto set on white and cream ground, was indeed "a religious painting". In abstract art nothing is but thinking makes it so.

Among the figurative paintings John Armstrong's *Crucifixion* with its beautifully simplified forms and sense of reverence, Hans Fiebusch's *Pieta*, and James Taylor's *The Cemetery*, a landscape of a French burial ground full of the curious wrought iron crosses peculiar to such places, were true to the theme and excellent in themselves. Michael Ayrton contributed a curious, almost Surrealist, creation in wax and bone relief entitled *The Landscape of Cain* which was enormously powerful. Derrick Greaves' *Nativity*, was, as is usual with him, a lovely piece of sheer painting: nothing religious about it save that all birth and parenthood is religious. Mary Kessell, a consistent painter of religious themes in the lovely evocative style she has evolved, has a moving picture of Peter's Betrayal of the Master. This is contemporary religious art at its best, for the mind is not held by the surface forms but stirred to a deeper experience.

The Contemporary Art Society earn our gratitude for arranging this interesting exhibition. Less so for the works they have chosen to purchase from it, for these seem to me to be marred by that deliberate ugliness which is part of the shock tactics of contemporary art.

#### FAME AND PROMISE AT THE LEICESTER

Two of Mary Kessell's studies for her picture in the Tate exhibition are included in the first edition of the Leicester summer exhibition, and Carel Weight's piece of genre anecdote "Woman, where are your accusers?" is a kind of companion to his contribution at the Tate. I found the Mary Kessells as intriguing as the finished picture and I personally felt these to be as spiritually satisfying as Carel Weight's Bible incidents in untidy modern-dress-cum-haloes is trivial and earthbound. However, we were not at the Leicester to deal with the challenge of the religious in art but to review fame and recognise promise. In the section of water-colours and drawings shown in the entrance room a landscape, *Gorse in the Snow* by H. Chancellor Pope had that sensitivity to nature and power of expressing it which her work so often has. Among the oils of the more representational kind Colin Cannon has an *Italian Landscape*, bold in design and expressive in tone. Hammond Steel's

(Continued on page 48)



# THE INFLUENCE OF ENGLISH DESIGN ON AMERICAN FURNITURE

## II.—The Late XVIIth and Early XVIIIth Century

By LYDIA POWEL

BY the third quarter of the XVIIth century, a large part of the Eastern seaboard of America had been settled, and penetration into the interior was going steadily forward. The total population was probably about 70,000 people. In Massachusetts alone there were over seven hundred ships, many of them trading with Europe and the West Indies. The first houses had been enlarged and many new ones built on a more ample scale. Such was the demand for more of the comforts and luxuries that four upholsterers could make a living in Boston in the 1680's.

Furniture was beginning to reflect some of the changes in style and the refinements of craftsmanship that the Restoration had brought to England. Leather upholstery, usually nail-studded, appeared upon stools and on simple wooden chair-frames with or without arms (Fig. I). While the farthingale chair with spiral or spool-turned members, upholstered in turkey work, reached the Colonies after the usual time-lag (Fig. II). Oak fell out of fashion and was replaced



Fig. I. American Chair. Maple. Original leather back and seat. First quarter of the XVIIIth century.  
Courtesy of the Metropolitan Museum of Art.  
Gift of Mrs. Russell Sage, 1909.



Fig. II. American (Connecticut) Side Chair, with original Turkey covering and marsh grass stuffing. Maple and oak. c. 1650-75.

Courtesy of the Metropolitan Museum of Art.  
Bequest of Mrs. J. Insley Blair, 1952.

by the more easily worked native woods which abounded in the colonists' own dooryards.

In the first quarter of the XVIIIth century the type of house which had served the early colonists began to disappear, except in the more isolated communities. The various renderings of the traditional XVth and XVIth century house of few rooms, with its steep roofs and overhanging second storey, was replaced by a new house plan with a central hall running from back to front, containing the stair and having two rooms symmetrically grouped on either side.

The interior walls were finished with the bevelled panelling and bolection mouldings which Marot and his contemporaries had introduced in the reign of William and Mary. Guillotine windows replaced the casements of earlier days.

Certain types of furniture became obsolete, while new forms developed from earlier origins. Thus the wainscot chair and the court cupboard gradually disappeared. The chest grew into the chest-of-drawers, the chest-on-frame, the chest-on-chest, and the highboy<sup>1</sup>. The lowboy to match the highboy was used as a dressing table. The desk evolved from the desk-box raised on a framework, which later became a frame filled with drawers.

The Flemish chair which had appeared in its earliest form in England after the Restoration (Fig. III), is first found in



Fig. III. English Armchair. Walnut. c. 1660-80.  
*Courtesy of the Metropolitan Museum of Art.  
 Gift of Mrs. Russell Sage, 1909.*

America about the turn of the century. While caning was used widely in the Colonies, a peculiarly American form of the Flemish chair had a back of split balusters with the flat side toward the front. Frames and stretchers were turned. Carved and openwork cresting followed. Chair crestings with the crown supported by scrolls or putti were reproduced, though less elaborately than on English chairs of the same type (Fig. IV). Stretchers repeated the same motifs. Both Spanish and S-scroll feet were used. The arms often terminated in finely scrolled ends.

While English prototypes were most often made of walnut or carved and painted beechwood, American chair makers used maple or pine. Occasionally the maple was left unstained, but it was usual to paint both maple and pine frames with lamp black.

Caned chairs had a very long life in the Colonies, as indeed they had also in England. As late as 1746 "Twelve walnut-tree Chairs, India backs, finest Cane" were advertised at an estate sale in Boston.

The turned legs of tables and case furniture, such as highboys, lowboys and chests-on-frames, showed variations of vases and baluster forms, including the cup, bell and trumpet. Stretchers were curved and usually flattened. While one Edward Titcomb, working in Newburyport, Mass., about 1700, is known to have made several pine and maple chests



Fig. IV. American Side Chair. Late XVIIth century.  
*Courtesy of the Metropolitan Museum of Art.  
 Gift of Mrs. Russell Sage, 1909.*

on frames supported by scrolled legs (Fig. V). These pieces, though crude, are good examples of the earlier form from which the American highboy developed.

The art of veneering was first practised in America about 1700. By that time the English craftsmen, who were arriving in the Colonies in substantial numbers, introduced some of the refinements that they had learned from the Dutch and French cabinet-makers who had come to England with William and Mary.

The early XVIIIth century highboy of walnut veneer on pine, with inlaid bands of wood in two colours, illustrates a further step in the development of the highboy in America, with its tendency towards increasing height, and slimness as the century advanced. The lower half of the piece (Fig. VI) shows three drawers supported by slim bell-shaped turned legs, while the upper half has gained height by the addition of a concealed drawer behind a bolection moulding, topped by a moulded cornice.

Before discussing later transplantation of English furniture styles to America, it seems appropriate to inquire how

## THE INFLUENCE OF ENGLISH DESIGN ON AMERICAN FURNITURE

English designs found their way to the Colonies before the publication of design books. It is known that some of the more prosperous later colonists were able to bring a few pieces of furniture with them, though the cost of cargo space in the small ships was almost prohibitive. Even William Penn, the proprietor of Pennsylvania, must have winced at £30 Sterling for a ton of freight. He nevertheless did bring a certain amount of furniture from England, which he had copied by the joiners who came out with him to Philadelphia in the 1680's. There they found a richly forested country which provided them with oak, black and white walnut, chestnut, cherry, pear, white pine, red cedar and gum. Philadelphia became one of the best known centres of furniture making in the Colonies.

By the first half of the XVIIIth century, a surprisingly large number of cabinet makers, joiners, carvers, chair makers and "upholders" were to be found working in the larger American towns. In newspaper advertisements they constantly referred to themselves as "latey arrived from London and ready to provide all manner of furniture in the latest fashions favoured by the nobility and gentry". It is certainly probable that such men coming to America would have kept pattern books for their own use or have brought templets with them.

Standard architectural works were accessible to house-



Fig. V. Highboy. Pine. Made by Edward Titcomb, c. 1700.  
*Courtesy of the Lyman Allen Museum, New London.*

builders and cabinet makers alike in the libraries which were among the first institutions organized in the principal American towns, between the first and second quarters of the XVIIIth century. In 1730, James Logan, William Penn's secretary, owned the Elzvir Edition of Vitruvius published in 1649. Books of this sort would have supplied



Fig. VI. Highboy. Walnut, pine. Early XVIIIth century.  
*Courtesy of the Metropolitan Museum of Art.  
Gift of Mrs. J. Insley Blair, 1950.*



Fig. VII. English Chest. Walnut, with marquetry inlay.  
c. 1680.  
*Courtesy of the Metropolitan Museum of Art.  
Gift of Alexander Smith Cochran, 1911.*





Fig. VIII. American Chest of Drawers. Oak, brass pulls and scutcheons. The painted decoration on the drawers in yellow on red and black. Late XVIIIth century.

*Courtesy of the Metropolitan Museum of Art.  
Gift of Mrs. J. Insley Blair, 1948.*

drawings of the astragal, the egg and dart, dentils, frets, scrolls and acanthus to craftsmen, who one suspects often worked both on the interior trim of houses and on furniture as well. The separation of the different trades and crafts was not very rigid in the early XVIIIth century in America. Later specialization was more strictly observed among chair makers, carvers, turners, gilders, upholsters and joiners.

A century after the founding of the Plymouth Colony, David Neal writing on *The History of New England* (London, 1720), said "that a gentleman from London would almost think himself at home in Boston, when he observes the numbers of People, their Houses, their Furniture, their Tables, their Dress and Conversation, which is perhaps as splendid and showy, as that of the most considerable Tradesmen in London."

In the well established coastal cities, the first harsh necessities of defence and shelter had been met. A large measure

of security and rising prosperity prevailed when the fashions of the reign of Queen Anne and the subsequent era of mahogany and Chippendale's *Director* reached America.

As the XVIIIth century progressed, cabinet making in the larger towns was greatly stimulated by growing numbers of discriminating clients who demanded the new fashions arriving from England. Though using English designs as their basis, Colonial cabinet makers developed distinctive American types. Never to be measured by the furniture made for the Court or great houses, the best American pieces can be favourably compared to English domestic furniture made for houses of "the most considerable Tradesmen of London."

#### REFERENCES:

<sup>1</sup> Highboy and lowboy are modern names in current use in America. The former is basically a chest-on-frame which, in the second half of the XVIIIth century, developed into something which has no exact English counterpart. The lowboys which matched the lower portion of the highboys served as dressing tables.





*The Story of St. John Baptist.* By Francesco Granacci. Panel 31½ by 60 in.

These cassone panels are reputed to have been bought by Woodburn from a descendant of the Tournabuoni family; thence they passed to the Earl of Ashburnham, Sir George Donaldson, and ultimately to Sir Joseph Robinson. Until the end of the XIXth century they were assigned to Ghirlandajo, being connected with his work in Sta. Maria Novella Berenson and others have since attributed them to his assistant there, Granacci.

## TREASURES OF THE ROBINSON COLLECTION

### SOME PROBLEMS OF ATTRIBUTION

By HORACE SHIPP

THE first fascination of any art collection lies in simple aesthetic delight in the paintings themselves, and seldom in recent years have we had greater pleasure than is to be found in the selection of eighty-four works from Sir Joseph Robinson's collection now on exhibit in the Diploma Gallery of the Royal Academy. In this instance, however, the student of the Old Masters will find his own further interest in the challenge created by the virtual rediscovery of works which have been inaccessible for more than half a century save for their transient appearance at Christie's in 1923 when Sir Joseph offered them for sale and then practically made sale impossible in a renewed enthusiasm for his possessions. Their reappearance in this loan exhibition is a delight. If there is a criticism it lies in the inclusion of too many Millais, when their space might have been taken by further Italian and Dutch masterpieces. We would gladly have spared "Cinderella" for the Cuyp; "Shelling Peas" for the Veronese, which are in the hundred and forty works in the collection.

There has not yet been time nor opportunity to accept the challenge to scholarship offered by this resurrection. When Sir Joseph bought the majority of the pictures, in the period 1895-1903, modern scientific aids to research were undreamed of. Indeed, this type of analysis of works of art is still in its infancy, and today we are in danger of thinking that everything which cometh out of the mouth of this babe of science is irrefutable wisdom. At the turn of the century, it is true, there was a tendency still to link the great fashionable names with every work in approximately stylistic keeping. In the reaction, and with the discovery of a host of hitherto unknown masters, this tendency has gone violently

into reverse; sometimes ludicrously so. Masterpieces, even in the greatest national collections, have been demoted in an affectation of scholarship which leans over backwards in its conservatism.

With the Robinson Collection this problem of attribution poses itself in half-a-dozen important instances. The four splendid cassone panels at present given to Francesco Granacci, Bartolommeo di Giovanni, and Piero di Cosimo; the "Last Judgment" ascribed to "a Scholar of Fra Angelico"; the two Rembrandt attributions; the Metsu, one Hobbema; and, most important of all, the "Two Princesses" given to Sebastiano Mazzoni: all cry out for careful study.

The "Mazzoni" can hardly be a rightful attribution unless that obscure painter was a much greater artist than we have dreamed. It came from Sir George Donaldson, who secured many of the best of these pictures for Sir Joseph, and who loaned it to an exhibition at the Guildhall in 1901 as Velazquez. It was listed in the Christie sale as Velazquez; but in the first edition of *Klassiker der Kunst* this was considered a "false attribution". Then, to quote the present catalogue: "The plausible attribution to Mazzoni was made by H. Voss in the *Prussian Jahrbuch* in 1932". The picture was not available in 1932, could only have been glimpsed in that brief appearance in 1923, and otherwise had been hidden since 1910. Now that we have the opportunity of seeing it again one can but feel that the word "plausible"—ambiguous though it be—is charitable.

This is one of the most beautiful pictures we have had the opportunity of reviewing for a long time. It has in it so much that we can associate with Velazquez: the elusive,



*Two Children. Attributed to Velázquez.*

Canvas, 44 by 37½ in.

The Catalogue title of "Two Princesses" and the attribution to Sebastiano Mazzoni cannot be accepted now that we have again had opportunity to see this work. The title "Princesses" may have caused mistaken comparisons with the Velázquez portraits of the children of the Spanish Court; so it is more justifiable to change this than to accept attribution of this splendid picture to an admittedly minor master.

*Moses Striking the Rock.*

By Jacob Jordaens. (Detail.)

Rubens' marriage of the ideal beauty of the Italian nude to the realistic narrative of Flemish art was passed on to Jacob Jordaens, chief heir to his style. This fine work (a version of the large picture at Karlsruhe reduced to 39 by 35½ in.) shows Jordaens at his best in the painting of these contrasted foreground nudes.



withdrawn yet lively look of the children, the interplay of pink and cream in the dresses, the crispness of touch in the ribands. I would doubt the title "Princesses". That may, indeed, be a nineteenth century flourish; for these little girls are too informal to be princesses, certainly of that Spanish Court where Velázquez managed to give humanity even to the stiffly-dressed children of King Philip. One thinks rather of that delightful drawing of the young Juana des Pacheco in the *Biblioteca Nacional* at Madrid made during the Sevillian days before the artist was ensnared by courtly pomp. In the Robinson picture the painting is too fluent, however, for that first period, and we are left with our conjectures. I would surmise that it was painted in Italy during Velázquez' first visit, and under the impulse of Venetian painting. Certainly it was painted by a supreme master; and until we know his name and can associate it with comparable work we would be justified in leaving this lovely thing with Velázquez to whom it was traditionally given.

The four cassone panels, although in their instance no palpable injustice has been done, will intrigue scholars of High Renaissance Italian painting. All four came to the Robinson Collection through Sir George Donaldson, and earlier from the Woodburn and Ashburnham collections. Two are assigned to Francesco Granacci, though one doubts whether they are both by the same artist. If these works, or one of them, can be accepted as beyond cavil the work of this artist of which we have all too little, it will give a new standing to Granacci. Both used to be ascribed to Ghirlandajo, whose pupil and assistant Granacci was. The Piero di Cosimo depicting the Jason story makes interesting comparison with the fourth of these panels which deals with the same theme and is given to Bartolommeo di Giovanni. Piero would have been only twenty-four if he painted it for



*The Madonna of the Rosary, with Angels.*

By Giovanni Battista Tiepolo.

Canvas 93 by 60 in.

In this splendid early altarpiece we have Tiepolo as the lineal descendant of the Mannerists rather than the eighteenth century decorator. The stately figure of the Virgin in her brilliant red robe dominates the work as it dominates the West Gallery at the R.A. In monochrome reproduction the angular figure of the angel swinging the censer appears too emphatic, but this is not noticeable in the original.

a marriage chest on the occasion of the Tournabouni-Albizzi alliance in 1486 as the flags on the ship-mast suggest. All four works, with one in Liverpool Art Gallery may well be re-examined as to authentic authorship.

The Dutch works pose several fascinating problems. I personally feel that the *Old Man in a Cap*—despite a lack of warmth in colouring which may be due to over-zeal in

cleaning—is Rembrandt; but that the *Lady as Flora* is less convincing despite the documentation. I feel that Hobbema, who loved to lead the eye into vistas in several directions would not have focused it on that massive tree. But these are first impression conjectures. When this great collection is established in the National Gallery of South Africa scholars will have every opportunity for further research.





## **PORTRAITS**

The Robinson Collection is singularly rich in portraits. A number of Gainsborough works of exceptional quality; Reynolds and Romney; and, among the Dutch and Flemish pictures, Frans Hals, Van Dyck, and three works by Bartholomeus van der Helst are outstanding.

### *Mrs. George Drummond.*

By Thomas Gainsborough. (Detail.)

This portrait dating from about 1779 when Gainsborough was at his most mature shows the master at his finest. The painting of the dress in the full-length, seated figure is exquisite. One wonders whether in this instance the recent cleaning—so satisfactory with most of the Robinson pictures—has not been too drastic, leaving the picture too cold in colouring.

### *Monsieur de Witte.*

By Anthony Van Dyck. (Detail.)

The two Van Dyck portraits of the de Wittes, each 36 by 28½ inches, are among the best of the Robinson pictures. This detail of the head of de Witte, with the beautifully painted ruff setting off the nobility of a beautifully modelled head, has typical Van Dyck elegance.

### *Portrait of a Gentleman, aged 52.*

By Frans Hals. Canvas 45¼ by 35¼ in.

This portrait which is inscribed as having been painted in 1639 has been suggested as the companion picture to a *Portrait of a Lady* now in the collection of Countess Mountbatten. A sober study painted by Hals when he himself was fifty-nine it was exhibited on a number of occasions during the 19th century, including the great Manchester Exhibition of Old Masters in 1857.

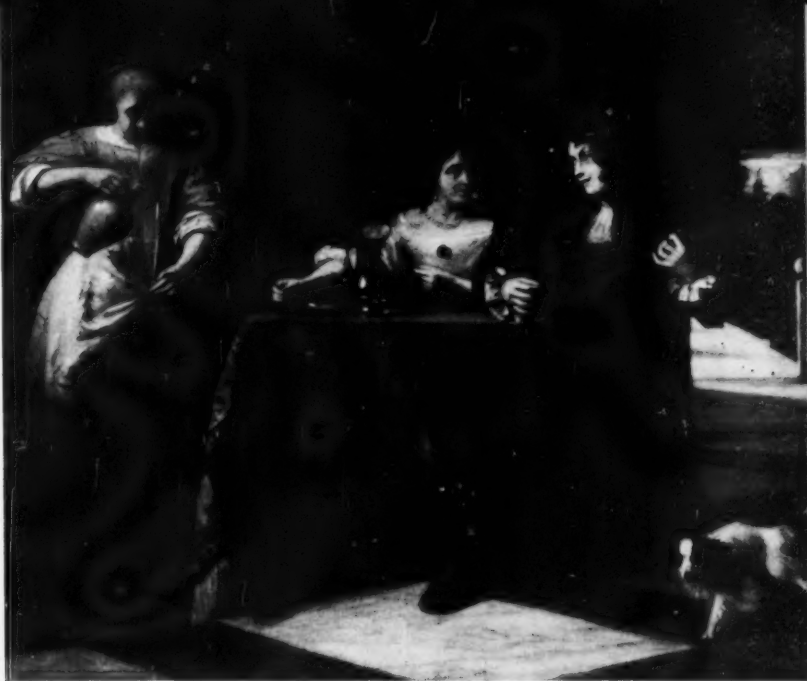




*Landscape with Peasants.*

By François Boucher. (Detail.)

The exquisite little landscape with figures by Boucher, of which this is the left hand portion, is in danger of being overshadowed by the four great canvases bought later for the decoration of Dudley House, Park Lane, London.



*Love Scene, with a Woman Pouring Wine.*

By Pieter de Hooch. (Detail.)

The genre works are among the most appealing in the collection, and this late de Hooch one of the happiest among them. The servant is most splendidly painted. In the complete work another couple are in the background to the right by the door.

*The Story of Jason.*

By Piero di Cosimo. Panel 33 by 63 inches.

Foremost among the cassone panels, this work has been credited as an early work by Piero di Cosimo, although other names have been suggested. It is dated on one of the Pilasters MCCC/LXXXVII, and the presence of the Tournabouni and Albizzi symbols on the flags of the ship suggest that the panel formed one side of a wedding chest for the marriage in 1486.

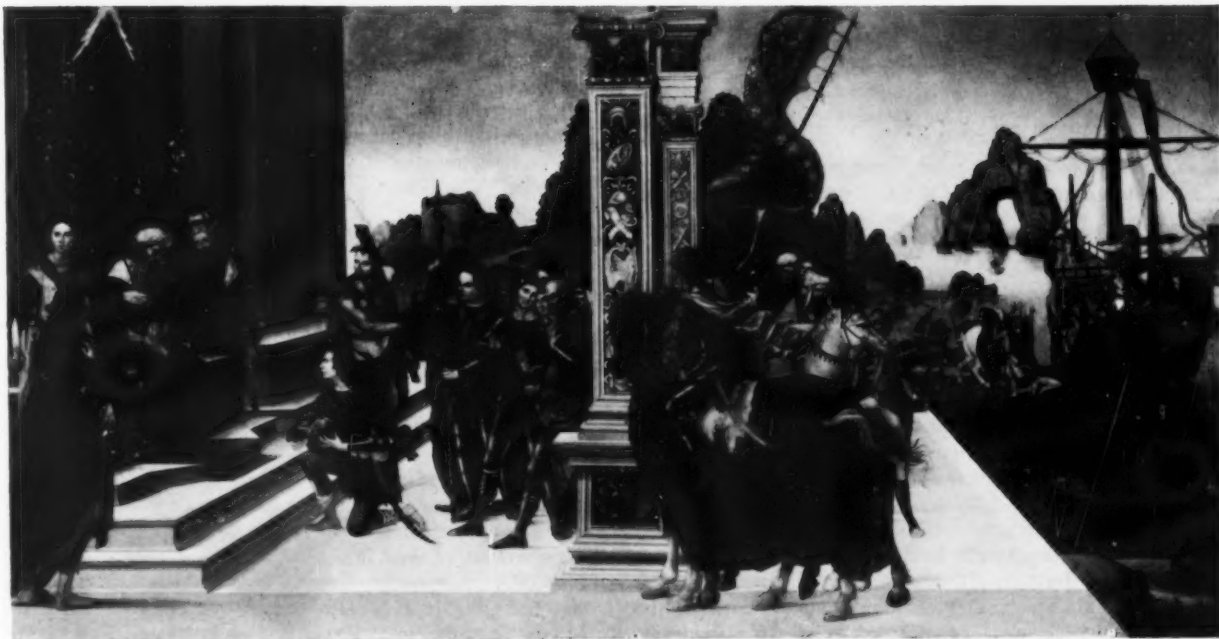




Fig. I. 28, Naked Figure attributed to *Shuzan*; 29, XVIIth century Dutchman; 30, Chinaman (illustrated in *Koji Hoten*); 31, Chinaman.  
(All the netsuke illustrated are shown actual size and are in the collection of the author.)

## JAPANESE NETSUKE SOME CLASSIFIED GROUPS—II

By ANNE HULL GRUNDY

**A** FURTHER seven groups of netsuke are here discussed in addition to those dealt with last month. It should be emphasised that a classification of this kind is inevitably somewhat artificial, and, of course, incomplete; it does, however, give some idea of the great variety of netsuke forms.

### PAINTED NETSUKE (Fig. I).

*Shuzan*, who was mentioned in the *Soken Kisho*, was very famous for netsuke carved in soft lightweight hinoki wood. These were painted in colours on a white gesso base, and such painted pieces were generally termed *Saishiki*.

**No. 28.** The lovely netsuke shown here is quite remarkable—as never before has such a realistic nude been recorded in netsuke form. In fact, this type of realism is most unusual in Japanese art, where the women tend to look rather shapeless. Indeed, this example is reminiscent of a sculpture by Maillol, and the long tapering hands and serene face indicate a very expert and observant artist. The netsuke is attributed to *Yoshimura Shuzan* 1st, who never signed his carvings, but was known to have made large pieces (this is 4 inches high), and who was even more renowned as a painter than a carver. The back view is equally beautiful, with long flowing hair and a graceful trunk (somewhat marred, however, by the large cordholes fashionable at this time). This makes an interesting comparison with Fig. II, which shows a *Tobori* netsuke of a female drying

herself. Another interesting illustration from the *Soken Kisho* shows three views of a *Shuzan* netsuke (Fig. III).

The lady in No. 28 is apparently riding upon a badger, and as the badger and fox in Japanese art typically represent a 'scheming woman' or 'agent of the devil'—there must be some hidden meaning! The colours are mostly worn off the main part of the body, down to the white base, but the hair still shows dark pigment in the depressions, and some pale pink tinges remain in the hollows of the neck and other crevices. The badger is a dark reddish-brown colour.

### NETSUKE OF FOREIGNERS (Fig. I).

The Portuguese first discovered Japan in c. 1542. Shortly afterwards the Japanese began regular trading with the West, and so were introduced to Christianity, firearms and tobacco. Spanish, Portuguese and Dutch Settlements were formed, but as these quarrelled fiercely, the Japanese, fearing political turmoil, passed a law in 1639 expelling all foreigners. In 1641 they permitted a small trading post of the Dutch East India Company to be established at the *Deshima* end of *Nagasaki* harbour.

That the Japanese were, however, fascinated by the antics of the 'Foreign Devils', can clearly be seen in their amusing interpretation of them in netsuke form.

**No. 29.** A massive figure in ivory, which is 12 cm. long and undoubtedly a XVIIth century piece. It is the finest and earliest figure of a 'Dutchman' that the writer owns, and

the carver took pains to emphasize the grotesqueness of his foreign features. Observe the large head with the heavily wrinkled forehead, the exaggeratedly round eyes, the long bulbous nose, the large open mouth, and the long curled beard. The hair too is long and curled. It would seem that the carver regarded his subject somewhat as we would a man from Mars! The Dutchman is shown wearing a long embroidered frock coat with the type of cuff decoration that was in fashion in this country during the time of Charles II (which would be some 20 years after the Dutch settled at Nagasaki). Beneath the coat he wears an embroidered shirt and tapering trousers.

In order to show off the bloodthirstiness of these foreigners (in contrast to the Japanese who lived principally on rice with morsels of fish) a large dead deer hangs limply over his shoulder. This piece has an exceptionally fine patina, and came from the Guest Collection.

That this type of netsuke is capable of standing upright without other means of support, is yet another proof of the immense skill with which these early carvers made their netsuke. Only years of experience could teach them how to balance such apparently bulky and top heavy pieces, often on such a small base as a single foot. Even after centuries of wear these netsuke can be made to stand perfectly, and the delicacy of their balance has an almost uncanny feeling about it.

**No. 30.** A famous piece, illustrated by Weber in his comprehensive volume entitled *Koji Hoten*, where it was shown on Plate XLVI No. 10. It was also illustrated in the Seymour Trower Catalogue, No. 716, and more recently, was in the Guest Collection. It is a beautiful early figure of a Chinaman 9 cm. long, with a small pointed beard. He is wearing a quaint hat rather like an inverted bowl, and a long hairy garment with buttons down the front that somewhat resembles a Bishop's coat. In one hand he holds a folded cloth, in the other a fan and twig.

**No. 31.** The last 'foreigner' to be illustrated is this ivory figure of another Chinaman, with a long pigtail down his back. To demonstrate his uncouth habits he is shown using a twisted rope-end to clean out his ear, and he has a contorted ticklish expression on his face. He wears a long jacket and long narrow trousers, with the draped folds of his garments realistically carved. Though this carving has been worn as a netsuke, and has a fine patina, the writer believes



Fig. II.  
From the Soken  
Kisho. A  
Chinese Tobori  
netsuke.  
Cf. No. 28.



Fig. III. From the Soken Kisho. Three views of a Shuzan netsuke.

it to be an early to mid-XIXth century piece. It is 8 cm. high and was in the Guest Collection.

#### SOKEN KISHO TYPE NETSUKES (Fig. IV).

Fig. IV shows somewhat different types of old netsuke—principally mythological animals.

**No. 32.** This *Shishi* with 'Toby-like' ruff, is holding a giant peony in its mouth, and is of the type illustrated in the Soken Kisho. Also of this vintage are the dragon fishes, Nos. 33 and 34, as may be seen by comparing them with the reproduction from the Soken Kisho on Fig. V.

**No. 33.** The first of these queer creatures has the head of a dragon and a scaly body, but with a fish-like tail tucked underneath as in a prawn. This netsuke came from the Ellis Collection. Joly, in "Legend in Japanese Art", mentions that the *Kumozui Taisei* or 'Encyclopaedia for Children' describes a dragon with large scales, spiny fins, and the body of a fish, which is called a *Makatsugyo*.

**No. 34.** A different version. This has the conventional dragon head, with horns and whiskers—but the two huge butterfly-like wings with serrated edges make this netsuke impossible to confuse with the previous piece. The scaly snake-like body terminates in a three pronged tail. Though unsigned, the writer believes this to have been made by the carver of No. 1524, illustrated in Behrens. There is a similar dragon, called *Shi Fun* in the *Koji Hoten*.

**No. 35.** By Yoshitomo, who is listed among the fifty-seven Soken Kisho carvers. This fine big netsuke is of *Kinko* reading a scroll, whilst riding astride the back of a giant carp. The Sennin Kinko was once invited to visit the King of the Fishes, and it was after this meeting that he reappeared on the back of a huge carp. This species of fish has always been popular in Japan as a symbol of tenacity, and so is often depicted swimming against a current, or struggling through the foam of waterfalls. The 'character' for carp is *Koi*, meaning perseverance.

**No. 36.** Another Soken Kisho artist of note is Mitsuharu, who carved the big ivory *Kirin*. This Japanese mythological animal is based on the Eastern version of the Unicorn, and symbolizes 'Purity'. It is a composite creature, sometimes with the head and body of a deer, but more often with a



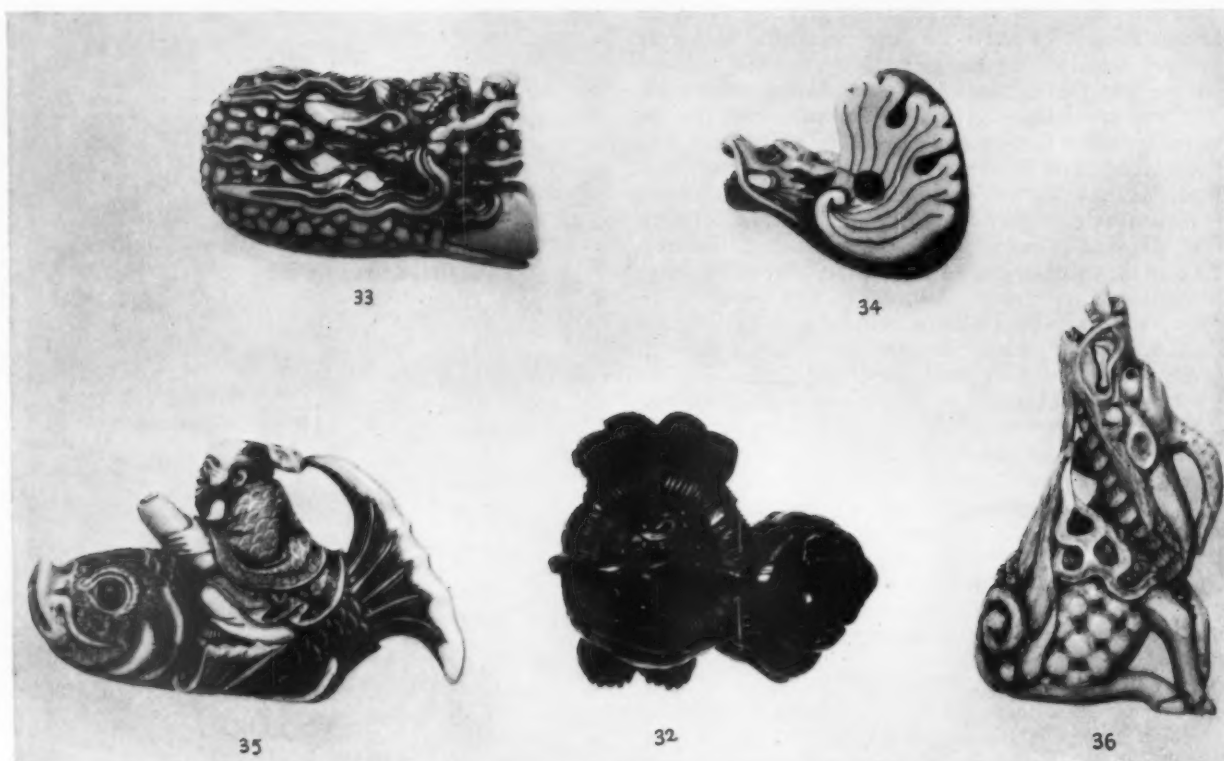


Fig. IV. 32, *Shishi and Peony*; 33, *Makatsugyo Dragon*; 34, *Shi Fun Dragon*; 35, *Kinko on a Carp*; 36, *Kirin by Mitsuharu*.

dragon's head and scaly body. There is usually a horn, and flames typically emerge from the armpits and groin, while the curled tail is that of a shishi. The work of *Mitsuharu* is exceedingly rare, unlike that of some other carvers on the Soken Kisho list, such as *Tomotada*, *Okatomo*, or *Minko*.

#### ITTOBORI NETSUKE (Fig. VI).

It is sometimes difficult to decide under which of two possible headings a netsuke should be classified. Cross-indexing is usually the easiest compromise to this problem!

However, although the design of No. 37 is based on a 'toy netsuke' of the 'tumbling' variety, it is more correctly recorded as an example of 'Ittobori' carving—i.e.

'one cut', based on admiration for the planes left on wood by axe cuts. This 'Cubist' style of carving was a speciality of the 'Hida' School, founded by *Suketomo* (their most famous netsuke maker, however, was *Sukenaga*). This school of carvers worked at *Takayama Hida* in Northern *Gifu* in the early to mid-XIXth century. They made considerable use of lightweight Korean pine, and cleverly designed the paler coloured sapwood to contrast with the darker centre wood, in order to emphasize certain parts of their carving. The Hida School also made naturalistic netsuke in boxwood, mainly of frogs, toads and snakes.

**No. 37.** In this example of ittobori work, a *Daruma's* head by *Sukezuki*, the chin and belly are accentuated by being of the paler sapwood. This netsuke, which looks as if it had the toothache, is a good example of the way in which the Japanese sometimes poked fun at their Gods and legends. It came from the *Behrens' Collection*, where it is illustrated on Plate LVI. If it had been intended to be used as a 'Toy', it would have been carefully weighted to lower the centre of gravity, so as always to 'bob upright' no matter in what position it is placed. This 'perkiness' causes the object also to be regarded as a symbol of luck.

#### INLAID NETSUKE (Fig. VI).

**No. 38.** A completely different version of *Daruma*, who originally was an Indian Priest and founder of the Chinese Zen Buddhists about 520 A.D., is shown here. This netsuke illustrated that part of a legend which followed *Duruma's* nine year sleep (during which time he was unavailingly tempted by evil spirits of both sexes). At the end of this long slumber the Priest awoke and indulged in a prodigious stretch and yawn. It is these gestures that have been recorded so well in this wood netsuke by the famous *Fuzui Tokoku*. This artist's work is often superb, and is very rare



Fig. V. From the Soken Kisho. Cf. Nos. 32-34.



# JAPANESE NETSUKE

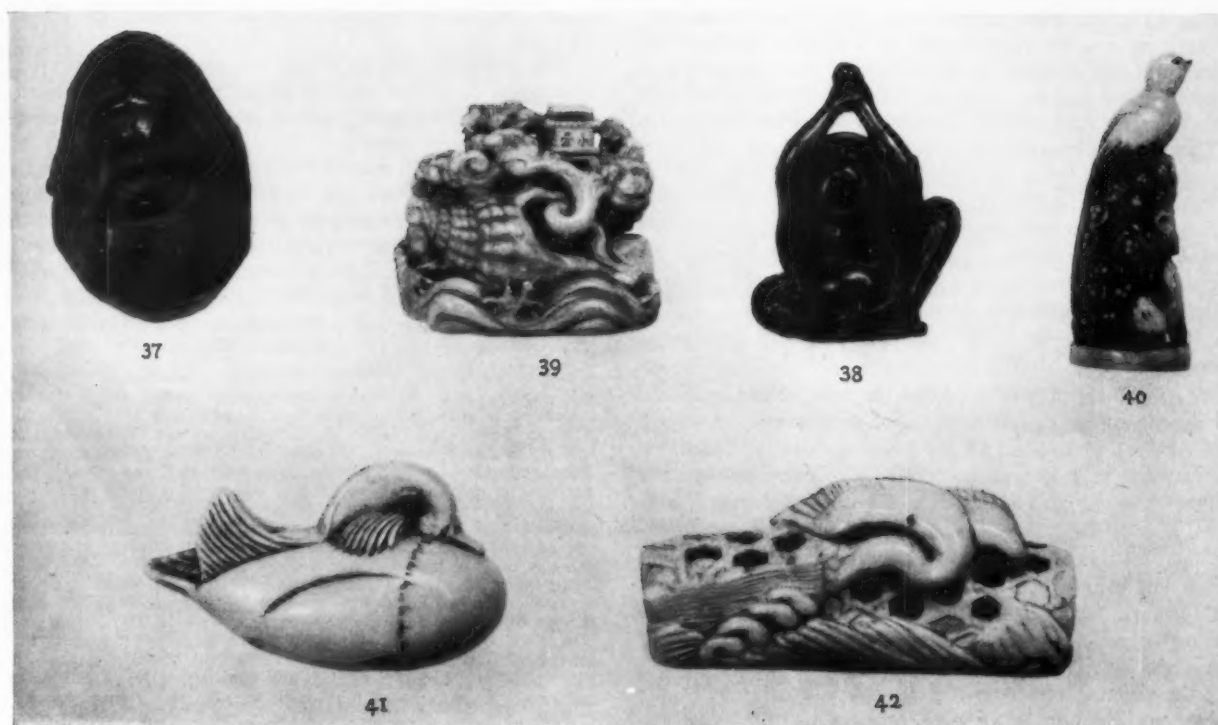


Fig. VI. 37, *Daruma Toy (ittobori)* by Sukeyuki; 38, *Daruma Stretching* by Tokoku; 39, *The Clam's Dream* by Kagetoshi; 40, *A Long-tailed Finch (used as a seal)*; 41, *Mandarin Duck* by Mitsuhiro; 42, *Cormorant on a Jacago*.

and highly prized, especially in Japan. He lived from 1846 to 1913 and was especially noted for his inlays on wood, but towards the end of his life, his work became rather too ornate. This example, No. 38, is an early one, probably of about 1870 and is beautifully plain. It shows signs of having been worn as a netsuke. The only inlaid parts are the eyes, the teeth, and the string of red, yellow and green beads. The cordholes are typically lined with green ivory, and the gold seal which he often placed after his signature is present. This piece came from the Trevor Lawrence Collection, and the matching Inro, also with similar inlaid beads and signed Tokoku, is in the collection of Captain Collingwood Ingram.

## LANDSCAPE NETSUKE (Fig. VI).

**No. 39.** Although a prejudice exists at present among collectors against 'landscape netsuke', probably because they bear a resemblance to *Okimono* or purely decorative carvings, yet genuine pieces by Kagetoshi are among the most satisfying netsuke extant. This artist carved No. 39—the *Clam's Dream* (although the biggest shell is a whelk, with a smaller clam beside it!). This is the kind of netsuke that improves each day it is known, until the owner is in no doubt that it is indeed a masterpiece of design. The story of the *Clam's Dream* or *Shin Kiro*, is that a mirage was formed by the breath of the clam rising above the water, conjuring up the Palace of Ruijin the Sea King. Kagetoshi was renowned for minute landscape carvings known as *Sukashi-Bori*. He normally worked in ivory or ebony, but the writer has an interesting netsuke of a Chinese 'junk' carved by him in bamboo root. Unfortunately his work has been copied a great deal and knowledge of this has tended to make collectors avoid even the genuine examples. Kagetoshi had a pupil named Masatoshi who also did small ivory landscapes in the same style. Horaku was another carver of fine landscapes in ebony (and also occasionally animal netsuke).

## RARE NETSUKE (Fig. VI).

There are some netsuke, that, no matter how obviously they fit into a group or heading, are yet firmly fixed in the collector's mind as 'Rarities'. The following three 'Bird pieces' are in this category.

**No. 40.** This upright slender ivory netsuke is of the most beautiful bird in Japan—the Long-tailed Paradise-finch, known as *Sankocho*. It is perched on a gnarled pine-tree growing from a rock and is cleverly designed to protect the long curled tail of the bird. There are no projections to obstruct its being used as a seal and the raised cameo seal-base still bears traces of red and black ink. This piece, which has a mellow golden colour and glossy patina, came from the Ellis Collection.

**No. 41.** *Mandarin Ducks*, which symbolise 'conjugal fidelity' are rare in netsuke form. This fine large ivory mandarin drake is an early netsuke by the famous Ohara Mitsuhiro (1810-1875) and was probably made about 1830. The Japanese have always been outstanding in their depiction of nature, and nothing is more beautiful than their fine netsuke of 'animals', birds, reptiles, insects, shells and botanical subjects. This very plain and conventionalized mandarin drake, in spite of the stylization of its carving, is remarkable for its effect of naturalism.

Mitsuhiro always puts great delicacy and subtle feeling into his netsuke. He was a great master at *Katakiri* engraved work, so that even his signatures are works of art. He was also extremely competent in his handling of stains and in the reproduction of the pitted texture of tree-bark. He was the founder of a large school of carvers, most of whom incorporated the character 'Mitsu' into their own names. Some of them, however, actually signed 'Mitsuhiro' (meaning 'in the style of') in full, which accounts for the uneven quality of the work which bears his signature. On a very few netsuke the master worked together with *Kwaigiokusai Masatsugu*.

**No. 42** An even greater rarity than either of the foregoing, as it is the only netsuke of a Cormorant the writer has ever seen or known to be recorded. Note the long beak with hooked end for capturing fish, while from a rear view the short broadly webbed feet clearly determine the species. Though the Japanese used cormorants for fishing, they never seem to have made netsuke of them. This cormorant is perched on a *jacago*, or long cane-work cylindrical basket which was filled with stones and used for strengthening river banks. This is a very early piece and has been extensively worn. It has a surprisingly pictorial quality in the design of stylized waves curling on the wattle trellis.

#### SIGNED NETSUKES

Anyone who hopes to collect netsuke seriously should learn to read the signatures of the various carvers. Although he cannot hope to know all the 2,000 signatures recorded, yet an attempt must be made to become conversant with some of them. The standard work on the subject is "*Japanese Names and How to Read Them*", by Koop and Inada. This book explains the stroke system on which Japanese characters are based. It is just as well to remember however, that this of itself is not enough, as the actual appearance of individual signatures should be carefully studied, so that the collector may not be deceived by a copy. This is because the actual handwriting of the different carvers is of great importance. Finally, the observant collector, after some experience, will become so competent that he will be able to recognise the carvers of

many unsigned netsuke, and so classify them in their proper 'Schools'.

The writer has only been able to comment on a few types of netsuke, in spite of some 42 pieces having been illustrated, as it would take several hundred more examples to demonstrate the range of netsuke.

In conclusion, it must be emphasized that all attempts to classify works of art must be based on the study of individual pieces. Information gained in this manner may then be compared with that from related pieces, and so a basic classification is formed. In this way, not only will the utmost enjoyment be derived from a collection, but *personal taste* will be cultivated, which is more important than fashionable dogma.

#### BIBLIOGRAPHY

*The Koji Hoten*, by Weber, is written in French and is a vade mecum on Japanese Art. *Legend in Japanese Art*, by Joly, is a useful reference book. *Netsuke*, by Brockhaus, is written in German, and was published at Leipzig in 1905. It also is very comprehensive. The first English book on netsuke was written by Jonas in 1928, and contains an excellent list of carvers. There is also the important *Behrens' Sale Catalogue*, published in 1914. In 1950 Dr. Volker produced *The Animal in Far Eastern Art*. This is a smaller and less expensive book than the previous four, and gives examples of various animal netsuke with their legends.

All the above are now out of print, but the two following books are still available. Firstly, the text-book by Frederick Meinertzhagen, the greatest living authority on netsuke. This is *The Art of the Netsuke Carver*, published by Kegan Paul, London. Secondly, the small but excellent book, *Netsuke—A Miniature Art of Japan* which was written by Okada for the Japanese Tourist Library. These books and catalogues will be of much assistance in tracing the 'pedigree' of such important pieces as the collector may acquire. This tracing of previous owners is yet another aspect of classification that adds much nostalgic pleasure to the study of netsuke.

#### CURRENT SHOWS AND COMMENTS

(Continued from page 34)

*Morning Light*, Polperro and Humphrey Spender's *Towpath Gates* reminded us again how good these artists can be in their respective emphases of the underlying design of natural scenes. The design without the scene, or the paint without either the design or the scene dominated the third room according to the catholic tradition at this gallery.

#### OIL AND WATER

It is part of the wonder of English art in those exciting early decades of the XIXth century that so many artists were masters equally of oil and water-colour. Crome and Cotman were among them, and at the exhibition at Agnew's it comes as a shock that it is only the oils which are represented in these seventy-one works. Granted they are impressive enough, and concentration on the one medium is wise. Crome in particular gains from it; for although the Cotmans—particularly those from the Norwich Museum itself, which is to benefit from this exhibition—demonstrate his exquisite, almost pointillist, surface texture and in one or two instances the broadness of his last period, there is not enough here in his case to compensate for the loss of the great water-colours. Old Crome is happy in half-a-dozen styles and moods, some clearly derivative, some his own. He is not always successful—the large Gainsborough echo of *The Blacksmith's Shop*, borrowed from Philadelphia, is a rather dull affair—but he is unexpected. *Moonlight on the Yare* is all poetry; *Boulevard des Italiens* lively and crowded genre; the *Thistle and Water Vole* a delightful close-up. A charming artist: 100 per cent English, and never more so than when he is shamelessly lifting from the Dutch.

#### THE MYSTERY OF EDWARD LEAR

This psychological thriller is staged by the Arts Council at their own Gallery. Once again we have an unexpected emphasis on the oils, when one went expecting a host from the ten thousand or more water-colours. True, there are

some of these and the allied drawings (those loaned by the Houghton Library of Harvard University are especially fine), but an emphasis has been laid on the inspired nonsense. Add to this the bird studies, the oils which he hated so much and laboured so conscientiously, the manuscripts, letters, prints, photographs and other Leariana, and we are left with a confused impression of this protean personality. Lear was an artist who almost hated art; but as he was able to do it swiftly, and had a scientist's eye for structure and surface, he painstakingly devoted all his time to earning his living by creating and organising the sales of his pictures. He was a master of the picturesque panorama. His sensitive eye and hand caught the bones of construction, especially of rocks. A born artist who did not really care for art; a lover of the domestic who had no home nor abiding place; a devotee of children who was childless and unmarried; a social success who disliked society: Lear was everything paradoxical, and escaped from his own frustrated self into the nonsense which delighted his circle and has enthralled the world ever since.

#### NOTES AND EVENTS

At the Wilton Gallery in Motcomb Street, Eardley Knollys is having a first one-man show. Bold landscapes of Provence and Italy and Sicily, simplified and strong in colour and at their happiest in studies of Cork Oaks against the blue of the Mediterranean sky, and in some of the Still Lifes.

Denis Worth-Miller's landscapes at the Beaux Arts Gallery have the individual vision and inventiveness of technique which we have grown to expect from him. On a fairly coarse canvas parallel broken lines of heavy paint suggest fields or water, give perspective and space. The thinly primed canvas shows between these lines. It is a technical achievement expressive of the quiet poetry of this vision.

James Lloyd at Arthur Jeffress is a self-taught Sunday painter who has succeeded in creating a real style with solid dots of undiluted water-colour. His pictures of country life are fascinating. This is Sunday painting as it should be.

# THE PASSMORE GIFT

## Some Outstanding Pieces of English Ceramics

By HUGH TAIT

A FEW months before his death last March, the late Mr. A. D. Passmore gave to the British Museum nearly a hundred pieces from his collection of ceramics, glass and enamels. Some are oriental but about two-thirds of the gift is European with a high proportion of English pieces.

The group of English delftware is remarkable for its quality. The blue-and-white Bristol flower-holder (Fig. I), of a shape previously unrecorded, was made about 1750. The holes for the flowers are continued not only down the sides but along the upper part of the back, which, being undecorated, was presumably intended to stand close to a wall. Two pairs of square tub-shaped bulb-pots, like the Lambeth ones in the Glaisher Collection<sup>1</sup>, are unusual examples of mid-XVIIIth century English blue-and-white delftware. One pair may be of Liverpool origin (Fig. II); on the other, probably made at Bristol, only one design is used on all four sides. Of the two finely potted mugs of red ware, made by the Dutch brothers, John and David Elers at Fulham or Bradwell Wood, Staffordshire about 1680-90, one went to Holland where it was sufficiently prized to be given a later Dutch silver mount. The large Leeds creamware jug (Fig. III) was probably painted in London about 1775, by David Rhodes, of whose work no specimen existed in the Museum's collection. There is also this simple Staffordshire creamware mug (Fig. IV) painted in the manner of David Rhodes, perhaps by some member of his workshop. Many of the other pieces of English pottery in this gift are dated and are consequently important acquisitions from the student's point of view.

Prominent among the English porcelain are two pieces of the Chelsea factory. The milk-jug (Fig. V) with an incised triangle mark, has the brightly enamelled strawberries and butterflies of the early period about 1745. The tea-pot<sup>2</sup> of the red-anchor period, about 1755, has the bold but soft-

coloured leaves, butterflies and moths of the botanical illustrations of Sir Hans Sloane. Besides giving several early pieces of Bow porcelain in the white, Mr. Passmore presented this puzzling centre-piece painted in a rich and varied palette (Fig. VI). It has been damaged and the small shell-shaped bowl on the top has been broken off. There are six "cups", each with a lip for pouring, which rest in roughly-made holes in the rocky base. In addition to the usual flowers and shells which adorn these rocky structures, three nests are placed on these rocks containing two, three, and four eggs respectively. What function did this elaborate centre-piece fulfil? Perhaps it was for oysters but six oysters are scarcely enough and surely each guest would not have one of these "centre-pieces" placed in front of him. The suggestion that it is a plovers' or gulls' egg-stand is not entirely convincing as the cups are definitely designed for pouring. Most plausible is the conjecture that it was a special kind of cruet-stand, in which the 'cups' held sauces and liqueurs, rather as in the receipts for flummery. One identical model, though differently coloured, is known and another similar model survives with blue-and-white decoration (in a private collection). One major difference in this example is the design of the 'cups' which have a hole in the bowl running down the stem but sealed at the end. In the auction-room recently there were two plain white 'cups' with narrower holes. Any liquid placed in the 'cup' would first fill the hollow stem and the cleaning of these narrow stems must have been difficult and tedious. If the two coloured models represent an improved design, then these objects were presumably something new—at least in ceramic art—and their rarity points to the experiment being unsuccessful. A polychrome example missing all 'cups' was illustrated in "Cookworthy's Plymouth and Bristol Porcelain" by F. Severne Mackenna (1946) Fig. LXIV, when it was in Mr. Stephen Simpsom's Collection. It would be very interesting to see this example again in order to establish that it is not Bow porcelain, like the three other known models.

The porcelain jug (Fig. VII) painted with a fox and grapes fable scene belongs to a controversial category of English porcelain. Those staunch adherents of the Liverpool factories claim it as one of the best achievements of Liverpool on the grounds that the greyish body is a characteristic of the porcelain of one of the factories there. Others justly point out that a similar greyish body was made at Worcester and specimens generally accepted as Worcester are painted with exactly the same palette.

Another gap in the Museum's collection has been filled by the gift of a teapot stand (Fig. IX) made at the New Hall porcelain factory in Staffordshire about 1810. On the back is written in brown enamel in free-hand under a crown "Warburton's Patent". The patent referred to is the one for transfer-printing in gold and platinum, taken out in 1810 by Peter Warburton, who died in 1813. The scene of a fishing party on the lake in front of a country house is transfer-printed in gold. The technique of transfer-printing on pottery and porcelain began about 1750 and was much more popular in England than on the Continent. The colours first used were black or red, and within ten years a system of transfer-printing in three colours was introduced. The use of gold had not before been attempted but for a brief period (1810-



Fig. I. Bristol Delftware Flower-holder, about 1750. Height 7.6 ins.





Fig. II. Pair of Delftware Bulb-pots, Liverpool(?), about 1750.  
Height 4 ins.

1813) New Hall wares were thus decorated, though rarely do they bear this mark.

The Battersea enamel box (Fig. VIII) is of special interest to those who collect transfer-printed wares. The lid and the base of the box are decorated with two unrecorded transfer-prints, executed in monochrome. The fishing scene on the lid is a simplified version in reverse of the coloured Battersea plaque illustrated in Egan Mew's "Battersea Enamels" (1926) Colour Plate I. The scene from the *Commedia dell'arte* on the base is of very high quality and the two figures Harlequin and Pierrot in these same poses

occur in the much more elaborate scene on a later coloured casket that was in Mrs. Ionides Collection<sup>3</sup>.

These pieces together with the other European ceramics and glass of Mr. Passmore's generous gift are now on exhibition in the King Edward VII Gallery.

REFERENCES:

<sup>1</sup> Catalogue of the Glaisher Collection, Fitzwilliam Museum, Cambridge Nos. 1578, 1579; Pl. 115, also illustrated in F. H. Garner: *English Delftware* (1948), Fig. 92B.

<sup>2</sup> Illustrated in Severne Mackenna: *Chelsea Porcelain. The Red Anchor Wares* (1951) Pl. 10.

<sup>3</sup> Trans. of English Ceramic Circle No. IV (1932), p. 53.



Fig. III. Leeds Creamware Jug, about 1775.  
Painted by David Rhodes in London. Height 7.5 ins.



Fig. IV. Staffordshire Creamware Mug, about 1780.  
Painted in the manner of David Rhodes. Height 4.8 ins.



THE PASSMORE GIFT



Fig. V. Chelsea Milk-jug, with incised triangle on base.  
About 1745-8. Height 5.3 ins.



Fig. VI. Bow Centre-piece. About 1755. Height 6.7 ins.  
Diameter 7.7 ins.

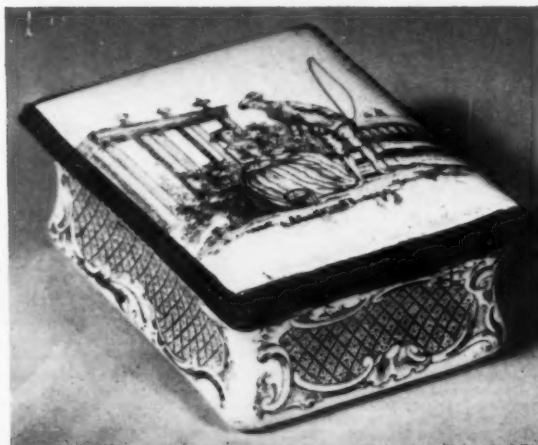


Fig. VIII. Battersea Enamel Box, 1753-4. Length 2.7 ins.



Fig. VII. Jug made at Worcester or Liverpool about 1760.  
Height 7 ins.



Fig. IX. Teapot Stand. New Hall, about 1810.  
Transfer-printed in gold. Length 6.7 ins.



Fig. I. The Virgin of Pimen. (Tretyakov Gallery, Moscow)

When Russia adopted Christianity in the Xth century, artists as well as ecclesiastics went from Constantinople, and in addition works of art were imported from the Byzantine capital in comparatively large numbers. The XIIth century icon, known as "Our Lady of Vladimir" is the most famous of them. The Virgin of Pimen is in the same category, though it is of later date, being of the first half of the XIVth century.

## BYZANTINE MASTERPIECES AT EDINBURGH

**A**N Exhibition of Byzantine Art is being arranged as the principal Art Exhibition of the Edinburgh International Festival this year. It will open at the Royal Scottish Museum on Saturday, August 22nd and after three weeks will be transferred to the Victoria and Albert Museum in London; it will open there on October 1st, and will close on November 9th.

The primary aim is to give a picture of the Art of Constantinople between the foundation of the city as the capital of the Christian world in 330 and its conquest by the Turks in 1453. A few objects of early date from other places will however be included in order to bring out the essential characteristics of the Constantinopolitan style, while a number of paintings and icons of a late date will also be shown, to illustrate the legacy of Byzantium after the Turkish invasions. Objects are being loaned from all over Europe and in particular from museums in Moscow and Leningrad, and will include some of the finest works that have come down to us.

This is the first exhibition of its kind to be held in Britain and it is to be numbered amongst the very few similar enterprises that have taken place in Europe. Indeed, the only other Byzantine exhibitions have been that, on a fairly small scale, held at Grottaferrata in Italy in 1905, and that, on a larger scale, but including also a large amount of related material from Coptic Egypt and elsewhere, which was held in Paris in 1931.

Figs. II and III. The Harbaville Triptych. (Louvre, Paris)

The art of the middle period in the Byzantine world was distinguished by the supreme finish and accomplishment of the work, as well as by a profound spiritual feeling. The ivories of this age show these characteristics to the fullest degree. The Harbaville Triptych is perhaps the most outstanding of all of them. Several schools can be distinguished, but the best work was associated with the court at Constantinople, and the Triptych was certainly carved there; it is to be dated to the early XIth century.

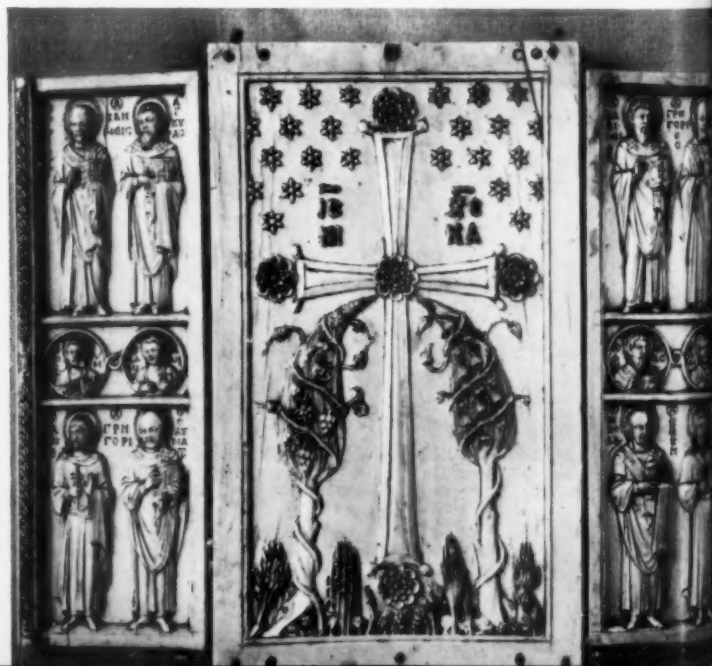






Fig. IV. Miniature Mosaic of St. Theodore.  
(The Hermitage Museum, Leningrad)

The mosaic dates from the early XIVth century, and the style is close to that of paintings of the same date; the way in which the high-lights are put on as thin parallel lines is typical. Miniature mosaics, when the cubes are minute in size, and were set in wax on a wooden ground, were very popular at this time. There is a particularly outstanding example, showing the Annunciation, in the Victoria and Albert Museum, and other examples are being lent to the exhibition from Florence, from Berlin, from the Vatican, and from Chimay in Belgium.

Fig. VII. Silver Plate: The Marriage of David.  
(Nicosia Museum, Cyprus)

From time to time hordes of silver plates of early Christian date have been unearthed; the most famous of these come from Cyprus and various sites in Russia. There has been a good deal of discussion as to where they were made, and the Cyprus ones were at one time usually assigned to the Syrian workshop. But they bear control stamps or hall marks on the base, and it is now generally held that work stamped in this way was more probably made in the Imperial workshops at Constantinople. The designs are often very classical in style, but the control marks show that the majority of the dishes are to be dated to the VIth century, some even to the VIIth.



Fig. V. Icon: The Twelve Apostles. (Museum of Fine Art, Moscow)

This is another purely Byzantine work which found a home on Russian soil. It is a very fine icon, the way in which the highlights are put on indicating a date in the early XIVth century. The style is similar to that of the recently uncovered paintings in Karli'e Cami at Constantinople.

Fig. VI. Bronze Plaque with Hunting Scenes. (Louvre, Paris)

Hunting scenes were a very favourite motif in late Roman art; they are to be seen especially in the mosaic pavements which were so popular from Britain to Palestine and North Africa to the Balkans. The same motifs were also used on other materials, especially ivory. This example—silver inlay on a bronze ground—is to be dated to the VIth century. Comparisons with the mosaic floor recently unearthed in the Great Palace of the Byzantine Emperor at Constantinople suggest that it may have been made there also.



Northern  
Antique Dealers' Fair  
The Royal Hall, Harrogate

September 4th to 11th



Queen Anne Walnut 38 in. Bureau Bookcase with original handles and mirrors.  
Quinneys Ltd., 49-61 Bridge Street Row, Chester.

George II drop leaf table, circa 1750, with Chinese porcelain dish decorated in famille verte enamel.  
John Hill, 12 Saville Row, Newcastle-upon-Tyne.



Serpentine Chippendale tallboy, circa 1785.  
Canted corners. Fitted drawers.  
Frank R. Shaftoe, 17-18 Regent Parade,  
Harrogate.





NORTHERN ANTIQUE DEALERS' FAIR



Mahogany inlaid bow front sideboard of the Sheraton period, circa 1785. 6 ft. Original gilt brass handles.

**J. & W. Tweed, 408-410  
Leeds Road, Bradford, 3.**

Serpentine Commode in Mahogany, with original handles, circa 1780. Width 3 ft. 7 in., depth 1 ft. 10 in., height 2 ft. 11 in.

**H. M. Sidney, 41 Sandhill, Newcastle-upon-Tyne, 1.**



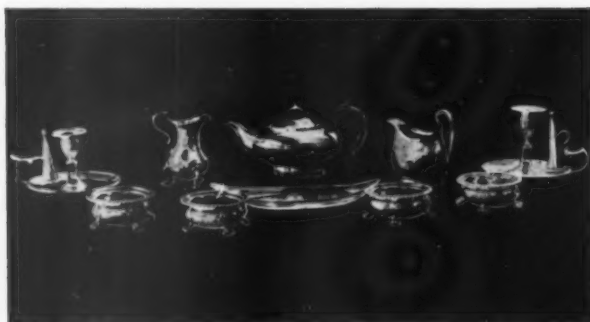


Lambeth Delft Vase, circa 1750.  
Number Three Ltd., 3 Shepherds Market, W.1.



Pair of Jacob  
Petit cornucopia  
vases and an  
XVIIIth century  
Worcester vase.

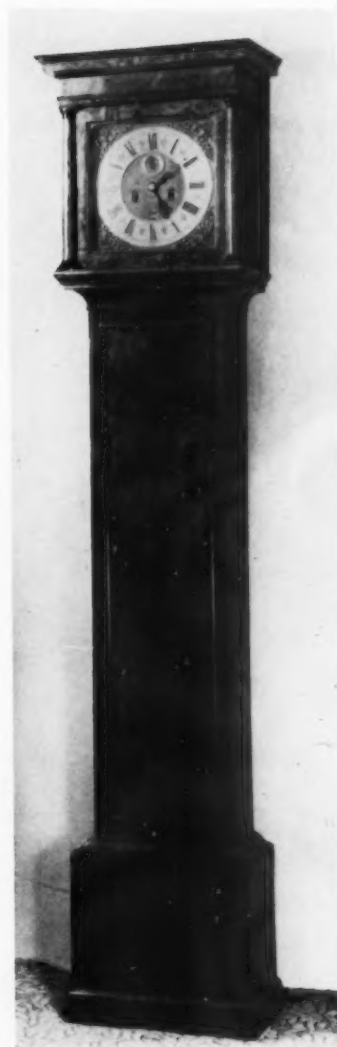
Vera Bird,  
174a  
Kensington  
Church St.,  
W.8.



Small Georgian pieces of silver including a set of four salts  
by Matthew Boulton.  
Leonard of Liverpool, 39 Bold Street, Liverpool.

## The Seventh Kensington Antiques Fair Kensington Town Hall

August 28th to September 11th



Walnut longcase clock  
by Christopher Gould.  
Circa 1715.

Paul Frank Ltd.,  
26 Gloucester Road,  
S.W.1.

# KENSINGTON ANTIQUES FAIR



Japanese XVIIth century wood and gilt Buddha with unusual Mudhra (symbolic positioning of the hands).  
Gordon Hand, 18 Chepstow Corner, W.2.



"The Sower" by R. F. Wells.  
Bronze 11 in. high.  
Leonard Spero, 188 Walton St.,  
S.W.3.

Large oriental bowl. Diameter 24 in.  
Walter Bird, 112 Kensington Church  
St., W.8.



## The Tenth Art and Antique Fair, Prinsenhof Museum Delft, Holland

The 10th Antique Dealers' Fair in the Prinsenhof Museum in Delft, Holland, will be held from August 21st till September 9th, 1958. Those who come to Delft will find that for this special event, Dutch antique dealers will have on show a fine collection of paintings by old masters, objet d'art, carpets, jewellery, ceramics and antiques of all kinds. The Fair will be open on weekdays from 10 a.m. to 5.30 p.m., on Sundays from 1 p.m. to 5.30 p.m. On Tuesdays and Thursdays it will also be open from 7 p.m. to 10 p.m. For any information apply to The Secretary, Amaliastraat 15, The Hague, Holland.

## NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK



Fig. I. MATISSE. *Fenêtre Ouverte à Etretat*. 46 x 38 cms.  
Galerie Bernheim Jeune-Dauberville.

### MATISSE AT THE GALERIE BERNHEIM JEUNE-DAUBERVILLE

MATISSE was under contract to the Galerie Bernheim from 1909 to 1924 and this exhibition displays an ensemble of 80 paintings to commemorate this association. The exhibition was for the benefit of L'Entraide des Travailleurs Intellectuels, and it has just closed. It will, however, re-open in September and it is an exhibition not to be missed. The paintings exhibited range from 1886 to 1948 but there are no paintings from what is perhaps Matisse's greatest period—1904 to 1917—and hence no works of the quality of, say, the *Intérieur au Violon* of the Rump Collection in Copenhagen, or *La Berge* in the Basle Museum. Nevertheless, it contains many fine works, such as *L'Allée des Oliviers* (1919), *Deux Femmes dans un Paysage Provençal* (1921), *Nature Morte au Compotier* (1925), which incidentally was the painting with which Matisse won the Carnegie Prize in 1926. Other interesting works include the *Fenêtre Ouverte à Etretat* (1923) (Fig. I) and one of the finest of Matisse's late works, *La Nature Morte à La Grenade* (1947). The plenitude and variety of his oeuvre is further illustrated by some drawings and prints, and 2 sculptures, one of which—*La Serpentine* (1919)—is one of the most beautiful sculptures of our time. All Matisse's virtues are clearly manifest in this exhibition: his fineness of composition, his fresh stylisation of the sensibility of an era, and his very French expression of grace.

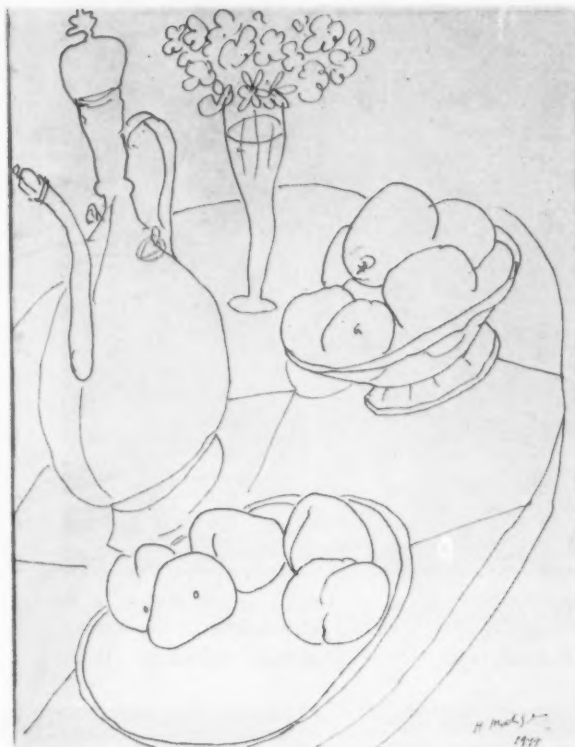


Fig. II. MATISSE. *Fruits et Cafetière sur Table*, 1944.  
Pen and ink. 20 x 15½ ins.  
Hanover Gallery.

### DRAWINGS AND SCULPTURES BY MATISSE AT THE GALERIE BERGGRUEN

"You are going to simplify painting", predicted Gustave Moreau, when Matisse showed his teacher one of the first paintings in which he demonstrated that stylisation which he was later to carry to the highest degree of beauty and perfection. The collection of hitherto unexhibited drawings and sculptures at the Galerie Berggruen leads one to add that Matisse, after Ingres, has also succeeded in simplifying drawing. We know that Matisse made preliminary drawings for many of his paintings, but that he never considered these drawings as sketches but rather as ends in themselves. "My drawing", he said, "is the purest and most direct translation of my feelings". His drawings exhibit that essential power of the decantation of form which gave his sensibility and his lyricism what they needed: *élan* and restraint, architecture and arabesque, condensation and freedom. He creates an astonishing equilibrium between the thinness of line and the white spaces of the sheet: e.g. the *Deux Modèles* (1927), the *Figure, Robe Juive* (1939). These drawings, exhibited at the Galerie Berggruen together with a dozen sculptures, are the axis of his oeuvre in colour and space; they are the thought and the very essence of Matisse.

### DESMOND KNOX-LEET AT THE GALERIE MAURICE GAUBE

One of the newest galleries in Paris is the Galerie Maurice Gaube, 26 Galerie de Montpensier, Palais Royal. Their second exhibition is of the recent paintings of Desmond





Fig. III. MATISSE. *Vénus à la Coquille*. Bronze. Galerie Berggruen.

Knox-Leet, a young English painter living in Paris. In these compositions inspired by the *Midi*, Knox-Leet succeeds in recreating a visual anecdote: beaches, boats, tents by the sea, by suppressing all detail, retaining only the more abstract and *insolites* aspects of reality. His instinct for form and the distinguished sobriety of his colours express in a personal way the severity of his pictorial sensibility.

#### PRE-COLUMBIAN ART AT GIMPEL FILS

To Mr. André Emmerich belongs the merit of having been one of the first in New York to rediscover the ancient art of the Americas: pre-Columbian art. Now the Gimpel Gallery, with the aid and advice of Mr. Emmerich, is exhibiting for the first time in London several very beautiful (and beautifully exhibited) archaic sculptures from Western Mexico as well as a few examples of the "classical" period of Mexican art. Apart from its historical and cultural interest, this is one of the most moving exhibitions imaginable. The quality, charm, and beauty, the spirituality and the seduction of its aesthetic line render this the most immediately accessible of the great archaeological epochs to contemporary sensibility.

#### PRIKING AT THE TOOTH'S GALLERY

Priking is now 29. Born in the Rhineland he studied philosophy and art history at Weimar. Attracted by painting he soon abandoned his university career and studied painting at the Bauhaus and at the Berlin Academy. In 1950, he went to France and became a naturalised citizen. His land-

scapes and still lives are solidly constructed; and Priking has a style of his own. His sense of colour is dominated by a certain rigorous restraint, muted and virile. He possesses a degree of *métier* which is surprising in a young painter, and it will stand him in good stead in his future development, of whatever order this may be. These paintings do not have the dash one usually expects of a young painter; nevertheless, in the degree to which they are not flawed by false stylisation or by a facile flight from figuration into a too-easy kind of abstract painting, they are promising.

#### GIACOMETTI, MARINI, MATISSE, MOORE AT THE HANOVER GALLERY

Every summer brings to London several mixed exhibitions of selected works by contemporary masters. The ensemble of drawings, paintings and sculptures by Moore, Giacometti, Matisse and Marini now on view at the Hanover Gallery forms a kind of coherent whole behind which one immediately feels the presence of a personal choice. Along with some fine drawings like *Cafetière et Fruits sur Table* or a charcoal of such rare quality as *Nu Couché 1927* are exhibited several sculptures by Matisse and among them the finest work of the Negro period, *Les Deux Nègresses*. The recent works of Marini are perhaps out of place here, particularly the decoratively empty oils. One of them, *Horse and Rider*, comes dangerously close to the most hackneyed kind of surrealism. Two of his earlier sculptures, however, preserve all his gracefully archaic poetic sense. Henry Moore is represented by some small works, but they are of sufficient importance to uphold his standing as a great artist. Giacometti is revealed more clearly than ever as the major sculptor of our time; but the exhibition also contains one of his most beautiful paintings, the *Nu Debout 1954*.



Fig. IV. Offering Urn. Grey clay. Zatopec: Monte Alban, c. 500 A.D. 6ins. high. Gimpel Fils.

## NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ



Fig. I. *A Halberdier*. By Jacopo Pontormo. Florentine, 1494-1557.  
Lent by Chauncy Stillman.

### PAINTINGS FROM PRIVATE COLLECTIONS AT THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum exhibition of paintings from private collections consisted of an impressive group of one hundred and forty-five paintings ranging from XVIth century Italian masters to the established moderns. Twenty-five collections were represented in a show that gives evidence of the catholicity of taste among American collectors. Stephen Clark, who has lent so generously to the many exhibitions of Impressionists and Post-Impressionist paintings, is represented here by works by Hals, Rembrandt, El Greco, and the Americans, Copley, Eakins, and Bellows, as well as some of his more famous French paintings. Walter P. Chrysler, Jr., has added Tintoretto, Veronese, and a number of lesser known Baroque and Rococo painters to a roster of artists that was once primarily XIXth century French. Loans from members of the Kramarsky family include Flemish paintings of the XVIth century and a fine Rubens sketch, as well as significant Cezannes and van Goghs. Doctor and Mrs. David Levy, on the other hand, have restricted their loans to artists of the late XIXth and early XXth centuries.

One of the earlier works exhibited is Mr. Chauncy Stillman's Pontormo, *A Halberdier*. This painting exemplifies the Florentine Mannerist style of the middle of the XVIth century. The haughty, decadent youth fills the picture area and his elongated figure cut off just above the thighs seems to stand insecurely. The peculiar colours and the ominous shading of the figure tend to heighten the suggestion of forboding mystery in the ill-defined background which gives this work the threatening, haunting quality characteristic of Pontormo at his best.

El Greco's *Saint Andrew*, from the collection of Stephen Clark, represents a later phase of Mannerism. Saint Andrew is painted simply and his elongated figure, rendered almost schematically, has the emotional impact characteristic of El

Greco. For the XVIIth century, the Dutch portraits by Hals and Rembrandt, from Mr. Clark, and a landscape by Salomon van Ruysdael, lent by Werner H. Kramarsky, are an amusing contrast to the contemporary Baroque paintings by such painters as the Spaniard Juan de Valdes Leal and the Italian Guiseppe Maria Crespi, whose works are owned by Walter P. Chrysler, Jr.

The late XIXth century School of Paris was the field best represented with unusual examples by the best known painters rounding out an extensive array that included almost every important artist. The very pretty and proper *Jeanne* personifying Spring as an ideal late Victorian maiden, by Manet, lent by Harry Payne Bingham, shows an interest in rendering the girl's lovely complexion that is surprising for 1882. In the gallery devoted to Cezanne, along with familiar landscapes and Mr. Clark's *The Card Players* is a study, *La Lutte d'Amour*, lent by Governor and Mrs. Averell Harriman, which has an expressionist impact in the nude figures constructed with thick brush strokes that seem to have been manipulated by a hand made heavy by restrained emotion, not unlike studies for *Bathers*. Of the more recent paintings, the *Odalisque* by Matisse, in the collection of Doctor and Mrs. David Levy, is outstanding. There is a perfect consistency in the loud, vigorous pattern of the background and the simplified but subtle drawing of the girl. The painting has a freshness achieved rarely by even the finest painters. Diversity and excellence are qualities that made this exhibition a most rewarding experience.

### RECENT ACCESSIONS AT THE SOLOMON R. GUGGENHEIM MUSEUM

The Guggenheim Museum featured a group of new acquisitions shown with related work from the permanent collection and loans from abroad. The Museum has acquired important works from the early part of the century as well as the more recent output of young painters and sculptors and the show



Fig. II. *Odalisque*. By Henri Matisse. French, 1869-  
Lent by Dr. and Mrs. David M. Levy.



Fig. III. St. Sebastian, No. 2, 1957. Eduardo Paolozzi.  
Bronze, 84½ in. high.

included work by men as different as Picasso and Sam Francis. Among the acquisitions were several Cubist works, *Woman with Guitar* of 1914, a pencil drawing by Picasso and *Mural Painting* of 1924 and *Woman Holding Vase* of 1927, oils by Fernand Leger. The 1912 *Muse* by Brancusi and a Miro *Guache-Drawing* of 1934 are other additions selected to make the collection historically more significant. Brancusi is well represented in the museum collection and the *Muse* is of particular interest as a document in the history of taste. The work was owned originally by the painter Arthur B. Davies, and a plaster version was exhibited at the show which introduced modern painting to the American public, The Armory show of 1913.

The more recent works acquired included a colour etching by the French painter Pierre Soulages, a characteristically dark composition with heavy black lines in the centre that appear reminiscent of a calligraphic symbol. Another French artist, Jean Messagier, is represented by *Height of Spring*, an oil painting which is a predominantly green simplification of a pastoral scene. It is abstraction in the most literal sense. *Saint Sebastian No. 2*, a bronze by Eduardo Paolozzi, is the most powerful work in the show. Paolozzi, born in Scotland of Italian parents, studied at the Slade School in London and then in Paris and became as adept in the graphic art as in sculpture. He has developed a very poignant personal style, combining machine forms to create figures that are frightening and oddly true to life. Saint Sebastian appears before us helpless, his many cogs and wheels ineffectual, his oversized head and small torso ugly, but demanding sympathy. The form possesses an immediacy that communicates its message with an impelling speed. Another young painter in the exhibition was Fritz Hundertwasser, an Austrian. Working in Paris, he has developed a provocative style as shown in his painting *Snail-Sleep of an Austrian Landscape*. The confusing title is explained by the fact that his partly abstracted landscape, evidently viewed from above, reveals as a kind of visual *double entendre* a snail shape coiled in the centre. Although his work is distinctive it is tempting to try to group him with younger Americans like Grace Hartigan who also simplify and schematize for a fresh and vital presentation of the world around them.

The permanent collection includes a number of works by Kandinsky whose later abstract work prophesied to some extent our direction of painting today. The Kandinsky abstractions are almost pure geometry, and the small example *Bright Unity No. 308*, dated 1925 retains its vitality and freshness in spite of the fact its appeal as a novelty has vanished with the inroads of younger painters into the domain once held almost exclusively by the Russian master and his circle.

#### BROOKLYN AND LONG ISLAND ARTISTS AT THE BROOKLYN MUSEUM

The exhibition of Brooklyn and Long Island artists at the Brooklyn Museum was partly an invited show and partly the result of a competition among lesser known artists. It was juried by two painters, Robert Gwathmey and Edmond Casarella, and the Curator in charge of the exhibition, Hertha Wegener. They selected an impressive group of paintings, sculpture and the graphic arts, representing almost every stylistic tendency known today. The quality of the work was high and the diversity of the style which made the show interesting in no way reduced the feeling that all of the paintings belonged together and that there was an element the painters shared more profound than surface style. The primitives, naive and charming, if somewhat less stimulating than *Le Douanier*, stood up very well against the academic painters influenced by the Impressionists and the abstract painters who sometimes tastefully and sometimes emotionally constructed compositions with an impact. The more familiar names, in the main, were attached to the more compelling works. Mary Callery, who has occupied an important position among American sculptors, was represented by a rhythmical arrangement of figures in an acrobatic manoeuvre. The group, entitled *The Seven*, was made up of the thin elongated human forms characteristic of her work. Sidney Gordin, who recently had a show at the Grace Borgenicht Gallery, was awarded a prize for an abstraction in welded steel and bronze entitled *Construction 1957*. Prize winners among the painters were John von Wicht, for an abstract composition of small areas in bright colours entitled *Waving Banners*, and Reuben Tam, for an almost abstract expressionist landscape in broadly covered dark areas called *Monhegan Night*. Social Realism in which primitivism was subtly employed was a style used by several painters and a mystic realism in which an almost surreal world is suggested was another of the ways painters represented in the exhibition employed representational subject matter for unusual effects. The geographic limitation, since it included an area close to New York chosen by many as a residence or summer refuge, was by no means an obstacle to bringing together a cross-section of contemporary American art.

#### HAJDU AT KNOEDLER'S

The work of Etienne Hajdu, the French sculptor, was seen in New York group exhibitions at the Solomon R. Guggenheim Museum and at the Museum of Modern Art, so that this first one-man show at Knoedler's brought a more extensive selection of his sculpture to a public already interested in his work.

Hajdu's style is distinctive and appealing, he is concerned with formal problems and the simplification of real forms into compositions in metal or marble. Born in Roumania of Hungarian parents, Hajdu came to Paris in 1927 at the age of twenty. He studied under Bourdelle and Niclause, but the style he developed seems more dependent on Leger and Brancusi. His approach to representation is related to synthetic cubists like Leger and shows the same kind of feeling for marble as Brancusi. The marble statues in the exhibition were made of thin slabs, flat enough to be reliefs but free-standing. Their surfaces were beautifully smooth and only the outlines were articulated. One of the most interesting was *Adolescence* where the outline was carved with delicacy to represent a small head topping a shaft that thickens towards the bottom. The breasts and buttocks were the only anatomical elements articulated. His sculpture in metal includes a group of hammered reliefs. These tend to abstraction, *Spanish Dance* for example, is an arrangement of raised oval motifs spaced rhythmically, and in *Homage to Bela Bartok* the motif is a sharp form resembling an anvil. It is surprising that the unusual style evolved by Hajdu has not had more influence. He is one of the few sculptors working in a modern idiom who seems to cherish the beauty of the materials he employs. He occupies himself with the traditional problem of translating human forms to stone and metal without resorting to trite solutions.



# CERAMIC CAUSERIE

## THE DICTIONARY OF ARTS AND SCIENCES

The laws relating to copyright in literary works have always been a subject of dispute, and have been amended recently once again. We know from innumerable examples that such laws on the subject as were current during the XVIIIth century were only barely respected and often unobserved. Piracy of successful books was not at all uncommon, and few "best sellers" of the time were not issued shortly after their initial appearance with the imprint of another publisher, and perhaps dated from Dublin. These piracies were sometimes accurate, often cheaper and just as well produced as the originals, but the author who was unfortunate enough to have his work broadcast in this manner usually did not receive one penny in return, and understandably complained bitterly about his treatment.

The compilers of the many dictionaries or encyclopaedias of the Arts, issued from late in the XVIIIth century and onwards, similarly seldom paid respect or reward to the originators of the recipes and methods they printed. In many instances, of course, these had been in use for so long that no one remembered or had recorded the names of those who introduced them. Many can be traced back to Classical times and had probably been little used in the interim, others were of more recent introduction and currently employed.

Robert Dossie's *Handmaid to the Arts*, first published in two volumes in 1758, reprints a number of the processes then in use for the making of pottery and porcelain. For the latter, his book contains the first printed record in English enjoining the inclusion of calcined bone ash; an ingredient that had been the feature of Thomas Frye's second Bow formula, patented in 1748. Bone ash had been advocated for the purpose in Germany as early as 1649, but is not known to have been used until a century later at Bow.

The second edition of Dossie's book, issued in 1764, reprinted the chapters on china-making that had appeared six years before, but with the important addition of a sentence reading:

"A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true China-ware".

In the very same year that the second edition of the *Handmaid* was published, there appeared the first of a three-volume work entitled: *The Complete Dictionary of Arts and Sciences* (Vol. II was issued in 1768, and, according to the title-page, vol. III in 1766). The authors were the Rev. Temple Henry Croker, Chaplain to the Earl of Hillsborough, then President of the Board of Trade, Thomas Williams, M.D., and Samuel Clark; who were responsible, respectively, for the theological, medical and mathematical sections. In addition, it was stated that the remainder had been written by "Several GENTLEMEN particularly conversant in the Arts or Sciences they have undertaken to explain". Under the heading of China-Ware, are re-printed the words of Robert Dossie taken from the 1758 edition of his *Handmaid*, but with no other acknowledgment to their author than the vague wording already quoted.

The entry occupies nearly nine columns and partly covers five folio pages, and there is some ground for supposing that this piracy may have taken place without the co-operation of the author. Not only is the additional mention of Worcester not there, but the reference to "earthen China" being ground-up for re-making into porcelain, a reference altered in the later edition to "Eastern China", is uncorrected. If Robert Dossie had permitted and supervised this use of his work, one might think he would have noticed this error. His revised version was published in the same year as the *Dictionary*, and he must have been conversant with this slip of the pen at some earlier date.

In his *Handmaid* Dossie refers to the faults apparent in other dictionaries of the Arts, but he makes no mention of the one referred to here. Perhaps it appeared soon after his own book, in which case he might be expected to have said that it was



Wedgwood taper holder in the form of a Roman lamp.

"forthcoming" or, more likely, he did not know about it at all and the printing of his material was straightforward piracy. It would be interesting to know what actually occurred.

## NEW AND OLD USES

More conservative collectors are apt to become a trifle shocked when hearing of the uses to which antiques are put when these are very different from those intended by the maker. An instance was quoted recently of a lidless Rockingham teapot employed as a toothbrush holder, and similar articles are sometimes mounted as reading-lamps. This habit of modernising the old is widespread across the Atlantic, where it is found that the Americans are less inhibited on the subject than we are. The conversion of bedstep-bidets into cocktail cabinets, and pot-cupboards into "hi-fi" sets is accepted without demur from New York to Los Angeles, and the use of rare pieces of porcelain as ashtrays is unremarked by the owner. In this connexion it is apposite to recall that Lord Dudley sold his famous set of claret-ground Chelsea vases as a result of a guest to his house having hung his hat on one of them; this, however, may well have been more a case of prudence in view of their value, and was not perhaps entirely aristocratic spleen at such outrageous behaviour.

Josiah Wedgwood was the greatest disseminator of the art of Classical times during the XVIIIth century. His cameos and vases were modelled closely on Greek and Roman originals, with the skilful hands of Flaxman, Hackwood and others to make them more acceptable to Wedgwood and his clients. He knew well what he was doing, and his prophetic words: "My tablets only want age to make them valuable", are realised by all collectors. Wedgwood also adapted the old to more modern uses, but less drastically than is done nowadays. The jasperware copy of a Roman hand lamp shown on this page was, according to Frederick Rathbone, "designed and used to contain the flat-coiled wax taper for sealing letters". An important accessory of the writing desk in the 1780's, it would seldom find a use today. It is highly probable that few owners of surviving examples of the taper holders know just what use was intended for them by their maker.

## THEN AND NOW

Horace Walpole wrote in 1763: "I saw yesterday a magnificent service which the King and Queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an épergne, candlesticks, salt-cellars, sauce-boats, tea and coffee equipages; in short, it is complete; and costs twelve hundred pounds!". A recent newspaper paragraph refers to, and illustrates, a single porcelain bowl—called "an antique of the future"—sent by a renowned firm of Staffordshire potters for exhibition at Brussels, and priced at one thousand guineas. Without doubt, in this instance the economists are right and the pound certainly buys less than it did in the past.

GEOFFREY WILLS.





ART TREASURES FROM JAPAN

(See also "Current Shows and Comments", p. 33)

MARUYAMA OKYO (1733-95). Hotsu River. Detail from a pair of eight fold screens.  
Colour on paper.

*Lent by Mr. Sozaemon Nishimura, Kyoto, to the Arts Council Exhibition at the  
Victoria and Albert Museum.*

[Notices of forthcoming sales will be resumed at the commencement of the autumn season]

## Register of London Picture Dealers

Gallery

Specialities

### APPLEBY BROTHERS

27 WILLIAM IV STREET, LONDON, W.C.2

Paintings of all Schools—Speciality, Large Pictures

### ALFRED BROD, LTD.

36 SACKVILLE STREET, PICCADILLY, W.1

Fine Paintings by the XVIIth Century Dutch Masters

### CRANE KALMAN GALLERY

178 BROMPTON RD., S.W.3 KNI 7566 10-7 daily, Sat. 10-5

Paintings and Sculpture by the XXth Century Masters ;  
Post Impressionists ; Younger Artists

### DRIAN GALLERY

7 PORCHESTER PLACE, MARBLE ARCH, W.2 PADDINGTON 9473

Modern Masters

### FINE ART SOCIETY LIMITED

148 NEW BOND STREET, W.1

Paintings and Water-colours of the XIXth and XXth centuries  
Specialists in Early English Water-colours

### NORBERT FISCHMAN GALLERY

26 OLD BOND STREET, LONDON, W.1

Old Masters

### FORES LTD.

123 NEW BOND STREET, W.1

MAYfair 5319

Old and Modern

### FROST & REED, LTD.

41 NEW BOND STREET, W.1

Sporting Paintings, Drawings and Prints

Paintings by Old and Modern Masters

Old Engravings and Modern Colour Prints

(Continued on page 64)

## *Register of London Picture Dealers — continued*

Gallery	Specialities
<b>WILLIAM HALLSBOROUGH LTD.</b> 20 PICCADILLY ARCADE, S.W.1	Old Masters
<b>THE HANOVER GALLERY</b> 32a ST. GEORGE STREET, HANOVER SQUARE, W.1	Paintings and Sculpture by European Masters of the XXth Century
<b>ARTHUR JEFFRESS (PICTURES)</b> 28 DAVIES STREET, W.1	XIXth and XXth Century Paintings of Fantasy and Sentiment
<b>E. &amp; G. KAPLAN LTD.</b> 6 DUKE STREET, ST. JAMES'S, S.W.1. WHITEhall 8665	Old and Modern Masters
<b>PAUL LARSEN</b> 43 DUKE STREET, ST. JAMES'S, S.W.1	Fine Paintings by Old Masters of all Schools
<b>THE LEFEVRE GALLERY</b> 30 BRUTON STREET, W.1	XIXth and XXth Century French Paintings
<b>LEGER GALLERIES</b> 13 OLD BOND STREET, W.1	Old Masters of the English and Continental Schools, XIVth to XIXth Centuries, and Early English Water-colours
<b>LEGGATT BROS.</b> 30 ST. JAMES'S STREET, S.W.1	English Paintings of the XVIIIth and XIXth Centuries
<b>G. M. LOTINGA LTD.</b> 57 NEW BOND STREET, W.1	XIXth and XXth Century French Paintings
<b>JOHN MANNING</b> 8 BURY STREET, ST. JAMES'S, S.W.1 TRAFalgar 2606	Old and Modern Drawings of the English and Continental Schools
<b>MARLBOROUGH FINE ART LTD.</b> 17-18 OLD BOND STREET, W.1 HYDe Park 6195	Finest Old Masters French Impressionists and Contemporary Artists
<b>GALERIE PIERRE MONTAL</b> MAYfair 2496 14 SOUTH MOLTON STREET, LONDON, W.1	Paintings and Drawings of the XIXth and XXth Century
<b>NEW VISION CENTRE GALLERY</b> 4 SEYMOUR PLACE, MARBLE ARCH, W.1	Contemporary Paintings and Sculptures
<b>O'HANA GALLERY</b> 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	1958 Exhibition of Modern French Masters 1850-1950
<b>OLD MASTERS GALLERIES (WENGRAF) LTD.</b> 21 DAVIES STREET, W.1	Early Italian, Flemish and Spanish Schools
<b>THE PARKER GALLERY</b> 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
<b>THE PULITZER GALLERY</b> 5 KENSINGTON HIGH STREET, W.8 WEStern 2647	Fine Paintings by Old Masters
<b>REDFERN GALLERY</b> 20 CORK STREET, BURLINGTON GARDENS, W.1	Contemporary English and French Paintings
<b>ROLAND, BROWSE &amp; DELBANCO</b> 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
<b>EUGENE SLATTER</b> 30 OLD BOND STREET, W.1	Dutch and Flemish Masters
<b>EDWARD SPEELMAN LTD.</b> EMPIRE HOUSE, 175 PICCADILLY, W.1 HYDe Park 0657	Old Master Paintings
<b>ARTHUR TOOTH &amp; SONS</b> 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
<b>WILDENSTEIN &amp; CO., LTD.</b> 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters



# BRACHER & SYDENHAM



A Pair of GEORGE II CANDLESTICKS, 1754, by Edward Wakelin, of superb quality.  
Height:  $10\frac{1}{2}$  ins. Weight: 71 ozs.

QUEEN VICTORIA STREET, READING, BERKSHIRE

Telephone 53724

Established 1790





# THE VIGO ART GALLERIES

(MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.)

Specialists in Antique Oriental and European Carpets  
and Rugs, Tapestries and Needlework



A decorative 18th century Aubusson tapestry of very fine weave and brilliant colouring 8 ft. 9 in. x 7 ft. 0 in.

ROFFÉ & RAPHAEL in succession to

**THE VIGO ART GALLERIES**

**6a Vigo Street, Regent Street, London, W.1**

TELEPHONE : REGENT 4951

TELEGRAMS : VIARTLERIE. PICCY. LONDON